

SOUTH KENSINGTON MUSEUM
ART HANDBOOKS.

PERSIAN ART.

BY
MAJOR R. MURDOCH SMITH, R.E.

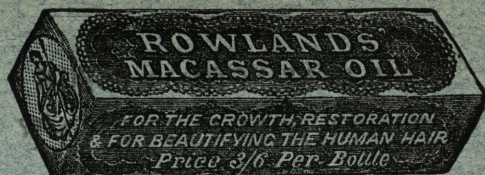
WITH MAP AND WOODCUTS.



1880.

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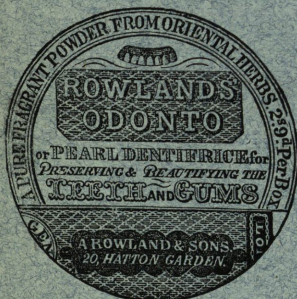
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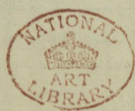
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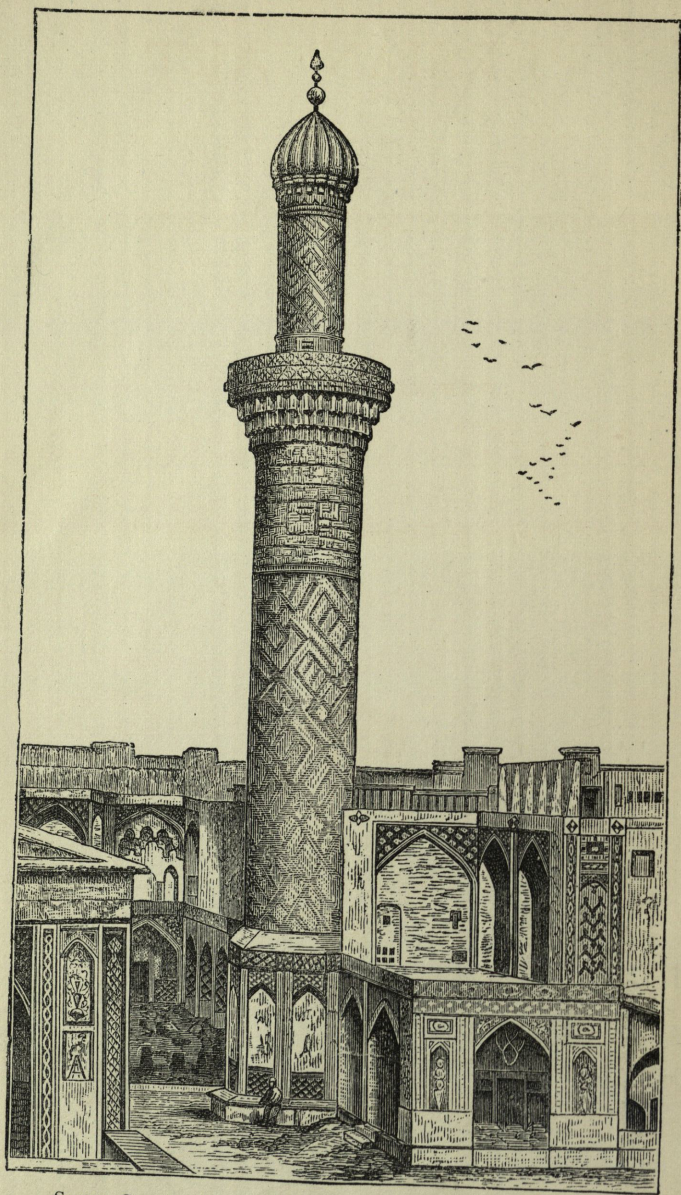
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SACRED COURTYARD OF THE SHRINE OF IMAM HUSSEIN, AT KERBELA.
(Showing the use of Tiles in Architecture.)

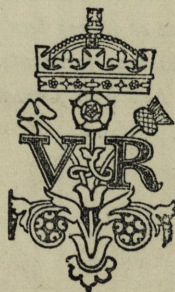
PERSIAN ART

BY

MAJOR R. MURDOCH SMITH, R.E.

WITH MAP AND WOODCUTS

SECOND EDITION, ENLARGED



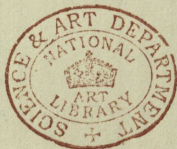
Published for the Committee of Council on Education

BY

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The following brief dissertation on Persian Art was written by Major Murdoch Smith (Director of the Persian Telegraph Department) in Persia, at the request of the Lords of the Committee of Council on Education; to serve as a Handbook to the extensive and valuable collection purchased by him, in that country, for the South Kensington Museum. The illustrations have been selected from among the most remarkable objects.

Some of the examples in the collection had been acquired in former years, but the larger portion of it has been obtained by the assistance of Major M. Smith; who was fortunate also in securing for the museum a collection which had been formed by a French gentleman long resident in Persia, M. Richard.



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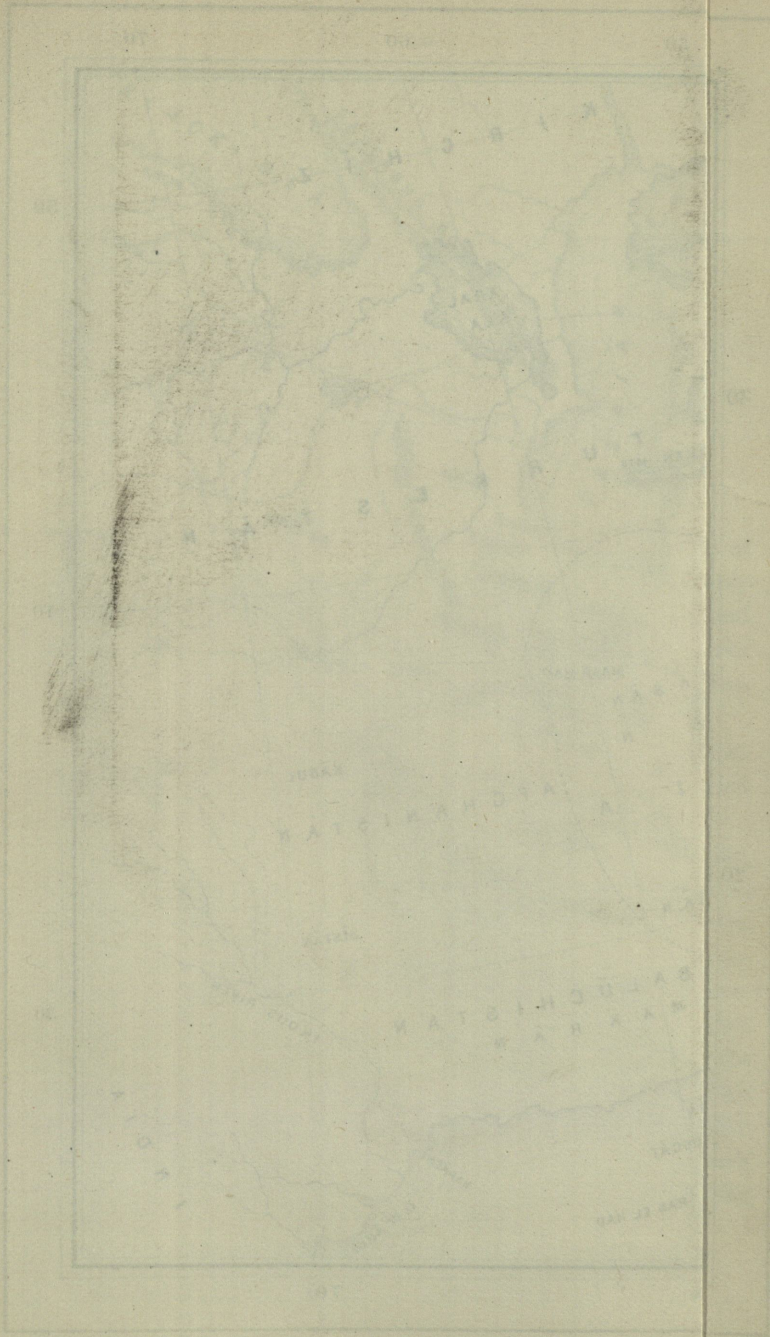
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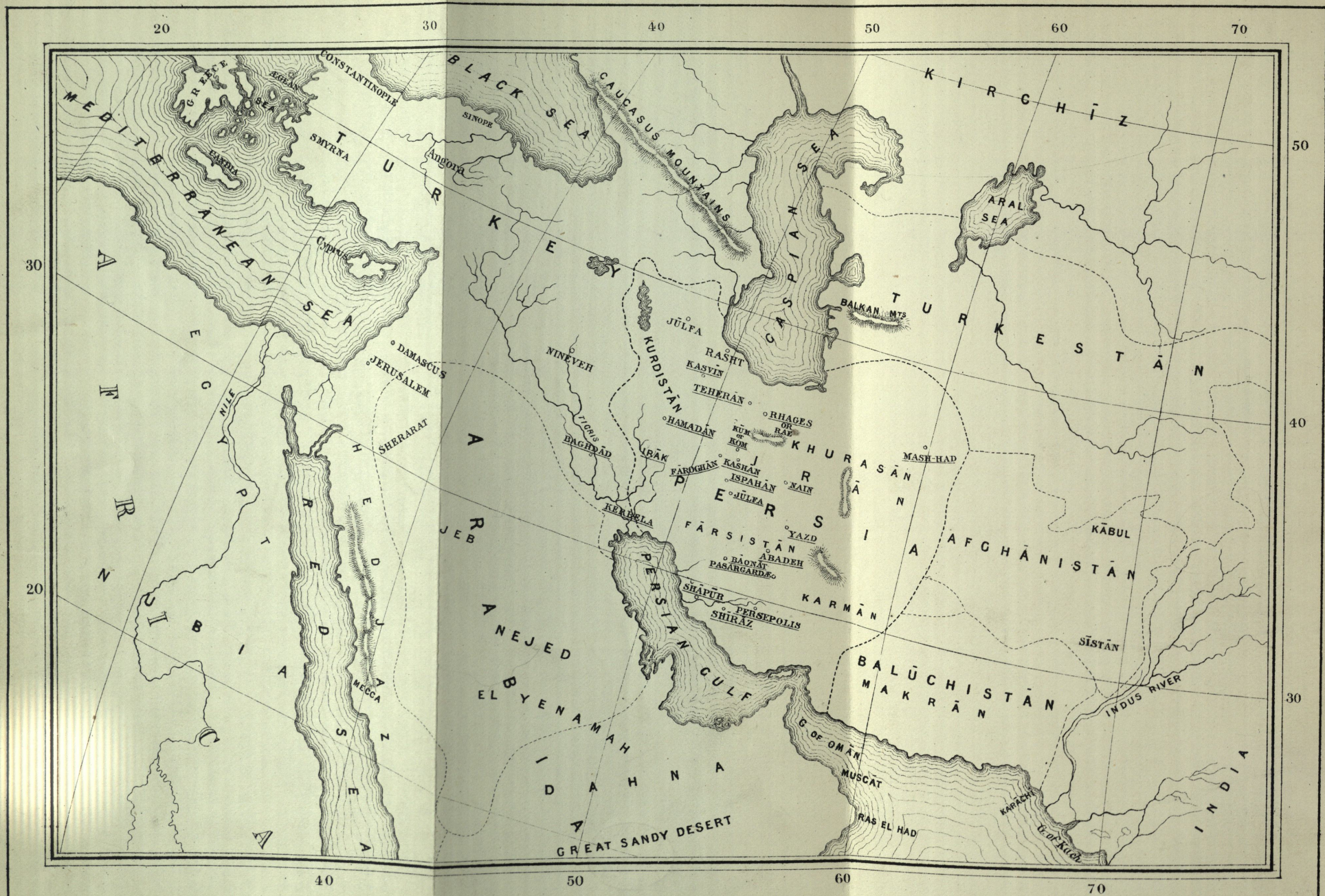
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TRISTAN DA CUNHA



PERSIA AND SURROUNDING COUNTRIES.



PERSIAN ART.

INTRODUCTION.

THE History of Art in Persia dates from the remote ages of the ancient eastern monarchies, of which Persia is the only one now existing. The long duration of Persia as a separate and generally independent kingdom has been less owing to its power of resisting attacks from without, than to the faculty always shown of absorbing its temporary conquerors.

Thus the conquests of Alexander in ancient times, and those of Moghuls, Arabs, and Affghans more recently, have each left Persia comparatively unchanged.

A large proportion of the inhabitants at the present day, especially in the north and north-west, are of Turkish (Turkistan) origin, and still preserve the language, and to some extent the features, of their ancestors, while at the same time they are nationally as thoroughly Persian as the rest of the community. One great cause of this in more modern times is doubtless what may be called the sectarian nature of the national creed; the Shiah, as opposed to the Sunni, form of Mahomedanism. This sectarianism has no doubt had a great effect in keeping alive the feeling of nationality with which the country has always been impressed, and in preventing union with the neighbouring Mussulman states.

A continuous national existence has probably favourably influenced the development of art among the people. Before the time of Alexander they had reached a degree of perfection in architecture and sculpture which can still be appreciated in the magnificent ruins of Persepolis, the style of which at once recalls the well-known sculptures from Nineveh. Probably nowhere else does a more splendid monument of former grandeur now exist. The tomb of Cyrus, the ruins of Pasargaddae, the Takht-i-Suleiman, the Naksh-i-Rustam, and other remains show moreover that during the same period the artistic skill of the Persians was not confined to Persepolis alone. The rock sculptures and ruins of Shapūr (Sapor), A.D. 238, attest the existence of a similar although degenerated art in the time of the Roman empire. Of the centuries immediately after the Arab conquest few specimens of Persian art now remain, owing to the works being executed in more perishable material than rock and marble. Among the oldest remains of this period are probably the ornamental tiles with which the domes and walls of the mosques were decorated. In these the influence of the new religion is naturally very manifest. The tiles of this description appear to be an imitation of a peculiar kind of earthenware with a beautiful metallic lustre, which was made in Persia certainly 600, and possibly 2000, years ago.

From the earliest time until the present day, Persian art has retained a distinct characteristic style little influenced by contact with other nations. The only exceptions are the results of the importation of Chinese porcelain in the 16th and 17th centuries, and of Cashmere shawls about the same period, both which importations have continued to be closely imitated in Persia.

A few articles in bronze (one is in the South Kensington Museum) are probably the only other things now extant belonging to the same age as the earthenware above referred to: almost all the other old objects now to be found in the country date from the time of Shah Abbas the Great (A.D. 1586), in whose reign

Persian manufactures attained a high, perhaps their highest, degree of excellence.

That the taste for art has long been widely spread among the Persians is shown by the great pains taken to ornament articles of daily use and of little intrinsic value. This fact will be apparent on the most cursory examination of the varied collection in the museum: nor has the taste by any means diminished, still less died out, in the country. Some of the textile fabrics of the present day compare not unfavourably with the most ancient specimens, as also some kinds of metal work. The earthenware, on the other hand, as an examination of the collection in the museum will show, has greatly degenerated. The decay of this and of some other manufactures dates from the universal disturbance and anarchy which accompanied the overthrow of the Sefavean dynasty by the Affghans in the last century.

Nothing, however, can more clearly indicate how widely diffused is artistic feeling and skill among the Persians than the fact that the almost infinitely varied forms of ornament in textiles, metals, and other materials are designed not by a few special artists, but by the artisans themselves, often simple peasant villagers, who execute the work.

Persia is in all probability the country from which the Arabs derived the arts afterwards developed by them in Spain and elsewhere.

The successors and followers of Mahomed were after all but rude Bedouins, who gradually acquired culture from contact with the more refined countries which they overran. The powerful Abbaside Khalifs of Bagdad no doubt summoned to their court men of science and learning from all the countries under their sway; Persia furnishing them with architects and other artists. Skilled Persian workmen were no doubt employed in large numbers in decorating the mosques and places in the Arab capital situated as it was on the very frontier of their own country. Thence we believe arose the so-called Arabian or Arabesque style

of ornament, afterwards so widely spread and now so well known. The peculiar pendent ornamentation of vaults and niches, of which the Alhambra is so typical an example, is identical in style with that used throughout Persia down to the present day : and specimens of which in plaster have been found in the ruins of Rhages, a city finally destroyed 600 years ago. Persia, always an artistic country, could hardly have borrowed it from her rude conquerors. The Arabs no doubt modified the art derived from the Persians, the modifications being much influenced by their intense hatred of anything approaching idolatry. The Persians, however, even during their greatest religious fervour, never lost their taste for all kinds of ornament, including representations of actual natural objects. The Arabs themselves were probably never an artistic people, although many of their rulers were distinguished patrons and propagators of art and science. It is far from improbable that even the Alhambra itself was chiefly the work of Persians, who stood to the Arabs in much the same relation that the Greeks did to the Romans.

The presence of a considerable colony of Persians in Spain in the time of the Moors is attested by numerous documents still in existence. Xeres, in Andalusia, derived its name from Shiraz, the Southern capital of Persia.

Unlike the Arabs, the Persians have always been, and still are, artistic. After every great political convulsion, art naturally declined, but only to arise in some new form as soon as the country had enjoyed a period of settled internal government and external peace.

The Turanian or Turkish element in the population, although politically and religiously amalgamated with the Persian, has, however, never imbibed the artistic idiosyncrasies of the latter. Works of art are almost exclusively confined to the parts of the country inhabited by the old Aryan stock ; that is to say, to the centre, south, and east. The chief seats of the manufacture of textile fabrics have always been Kurdistan, Yezd, and Kerman ;

of earthenware, Kashan, Nain and the neighbourhood; of engraved copper work, Kashan; of painting, armour and engraved steel, and brass, Ispahan; of jewellery, wood-mosaic, and enamelling, Shiraz; and of wood carving, Abadeh.

Persian art is, if possible, still less indebted to the Moghul than to the Arab invaders of the country. The successive hordes of Chenghiz Khan, Halaku, and Tamerlane (Taimur Lang), as well as the fanatic rule of the lieutenants of Omar, served only to destroy much that had previously existed. Some of the descendants of these conquerors, it is true, became, like the Arab Khalifs, patrons and promoters of art and science. The productions of their time, however, are none the less the work of the native Aryans.

The style of Persian art, innate as it is to the country, is in many respects illustrative of the national character, so truly depicted in the inimitable pages of Morier's "*Hajji Baba*," a work which may be taken as a moral photograph of the nation. The lively and poetical imagination of the Persians, one of their most striking characteristics, finds vent in the varied and symmetrical intricacy of the ornamentation with which they delight to decorate the surface of even the poorest materials, while their want of many of the sterner virtues leads them to neglect in their finest productions everything which does not at once appeal to the eye of the beholder. Thus, the beautiful tiles with which their public and private buildings were adorned, only too often concealed the meanness in other respects of the structures themselves; and the external beauty of many of their most artistic objects is only equalled by the rude carelessness which a peep below the surface cannot fail to detect. The beauties of their art, as of their character, lie on the surface, while the defects of both are carefully concealed by a pleasing lacquer of polished refinement.

PORCELAIN AND EARTHENWARE.

There is a large collection in the museum of Chinese porcelain purchased in Persia. It is unnecessary to enter into any discussion regarding the different kinds of porcelain represented in the collection, although a few remarks as to the age of the objects and as to how they found their way to Persia may not be out of place.

Before the discovery of the passage to the east round the Cape of Good Hope, the trade from India and China passed either overland through central Asia, or by way of the Persian gulf, to Europe; Persia thereby becoming a central point in the transit. In the time of Shah Abbas (about A.D. 1600) this trade route was still much frequented. It is therefore to be presumed that the Chinese porcelains found in Persia are of that period, if not of earlier date. The Persians give them different names, such as china of the Khalifs, china of Shah Abbas, &c. Any pieces that may have come to Persia in later times are of a totally different style. With the exception of a few of these modern articles none of the Chinese porcelains from Persia in the museum collection can be of later date than the reign of Shah Abbas, and many of them are probably still older. Of their authenticity there cannot be the slightest doubt.

Their chief value as regards Persian art lies in the means they afford of comparing the Persian imitations with the Chinese models found in Persia, and in showing to what extent the native artists followed, and to what extent they modified, the style of the originals.

Regarding the earthenware of Persia, Chardin (to whom we are indebted for so many minute and accurate details about Persia, as it was in the time of our own Queen Elizabeth), writing in the 17th century, says, "*La vaisselle d'email ou de faïence, comme nous l'appelons, est pareillement une de leurs plus belles manufactures; on en fait dans toute la Perse. La plus belle se fait à*



Rice Dish. 408 '74.

Shiraz, à Meshed, à Yezd et à Kerman et particulièrement dans un bourg de Caramanie nommé Zoronde. La terre de cette faïence est d'email pur, tout en dedans comme en dehors, comme la porcelaine de Chine; elle a le grain tout aussi fin et est aussi transparente, ce qui fait que souvent on est si fort trompé à cette porcelaine qu'on ne saurait discerner celle de la Chine d'avec celle de la Perse. Vous trouverez même quelquefois de cette porcelaine de Perse qui passe celle de la Chine tant le vernis en est beau et vif."

There is nothing in this passage to show positively that true porcelain was ever made in Persia; that is to say, porcelain of hard paste like that of China. Chardin appears to use the names *faïence* and *porcelaine* indiscriminately, or perhaps to speak of Persian faïence as Persian porcelain, just as we speak of Dresden china, English china, &c.: which are of course only imitations of

real Chinese porcelain. As regards the paste, Chinese porcelain is undoubtedly better imitated in Europe than in Persia. Long before the Europeans, however, the Persians made such beautiful earthenwares that they might well be mistaken for Chinese porcelain, at all events as regarded design, colour, varnish, and form. For instance, the vase (No. 1224 '76) bears an inscription said to be Pehlevi. If this is the case the vase must be more than 500



Basin. 480 '74.

years old. But if Chardin had examined them more minutely he could not have failed to observe an essential difference in the clay or paste, which is unlike the kaolin, inasmuch as it is always more or less light and porous.

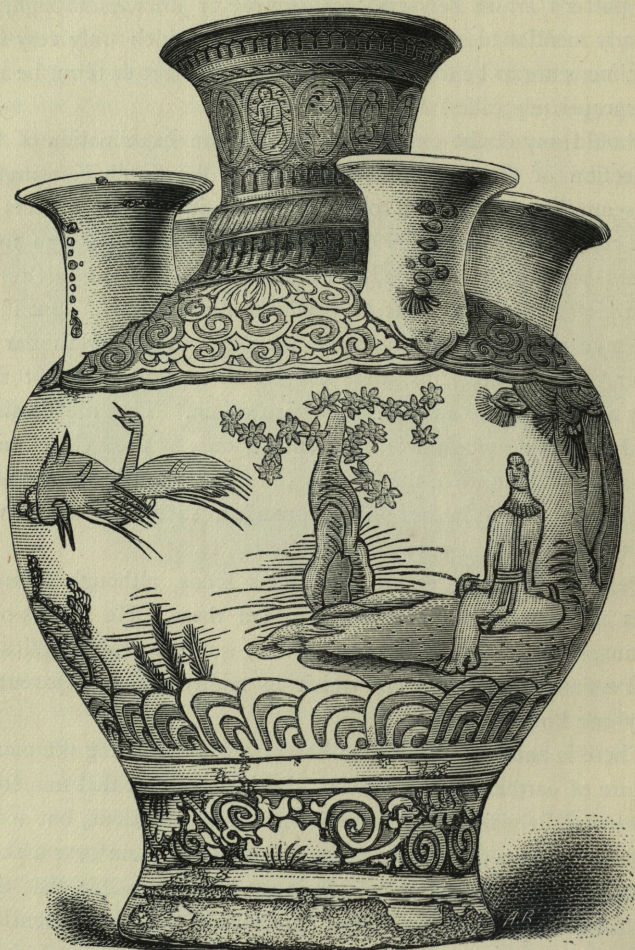
There is, in fact, no true porcelain to be found of Persian manufacture, unless, for want of a better name, the white translucent earthenware described below (page 18) may be so designated. The paste of the finest articles will be seen by an examination of their fracture to be porous or spongy and essentially earthen, and to bear little resemblance to the uniform, hard, vitreous appearance of the fracture of true porcelain. The sound emitted by a Persian vase when struck is extremely dull and unmusical compared

with the clear metallic note of a similar object in porcelain. We have, therefore, little hesitation in designating the productions of the potter's art in Persia as *earthenware* or *faïence*, although, as already mentioned, one particular kind (of which only very few specimens are to be found) may, for want of a better term, be not inappropriately called *Persian porcelain*.

Should any doubt exist on the subject, an examination of the collection of Chinese porcelains sent to the South Kensington Museum from Persia will probably dispel it. If the objects in that collection were wholly different in material and design from others brought to Europe direct from China, there might be ground for supposing that they were made in Persia. But if, as we have no doubt will be seen, they are altogether similar to other Chinese porcelains, there can be no reasonable doubt that they are of Chinese and not of Persian origin. That the Persians tried to make porcelain is sufficiently shown by their close imitations in earthenware of the designs and colours of Chinese models. Their nearest, and in fact only, approach to success, however, was the white translucent ware already referred to.

Persian earthenwares are of various kinds, although Chardin does not appear to have distinguished them. He speaks of a "transparent porcelain" as if the term were generally applicable to Persian earthenware, of which in reality the transparent is only one kind.

There is another question to be examined regarding the manufacture of earthenware in Persia. Besides the fact that numerous articles of Persian earthenware are not only imitations, but actual copies, of pieces of Chinese porcelain, many of them bear makers' marks in Chinese characters. It is all but impossible that they could have been made in China, the material being so essentially different from the kaolin of that country. Either the marks were made by Chinese potters who had been brought to work in Persia, or they were made by Persian workmen in imitation of the marks on true Chinese porcelain. The question may possibly be solved

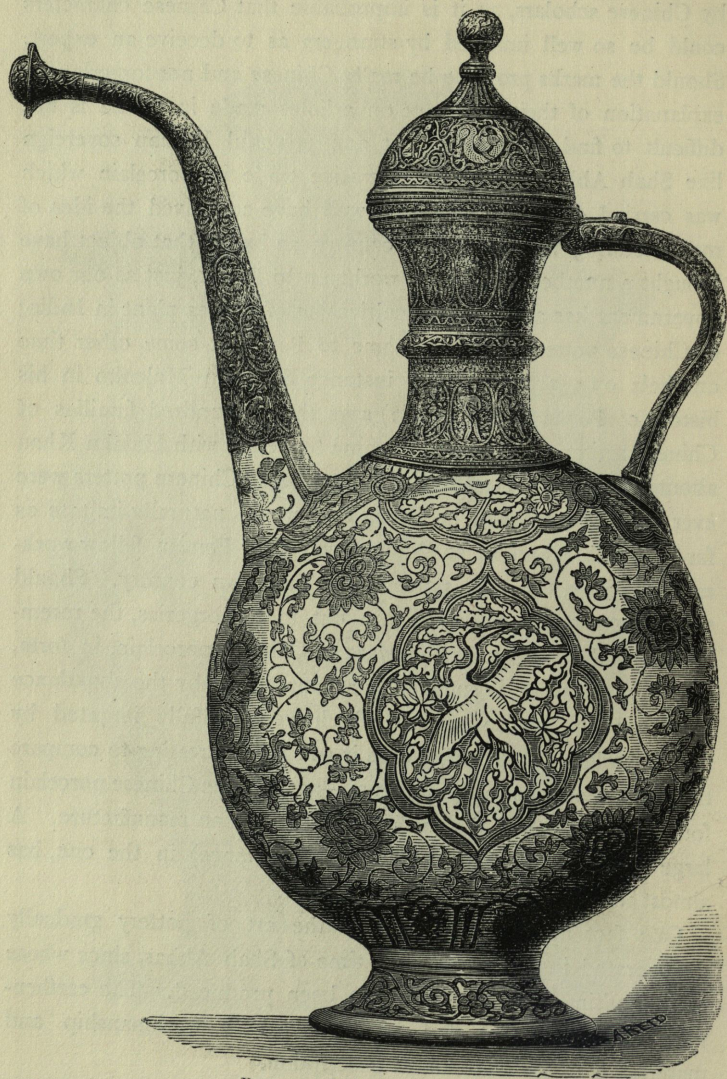


Flower Vase. 892 '76.

by Chinese scholars, as it is improbable that Chinese characters could be so well imitated by strangers as to deceive an expert. Should the marks prove to be really Chinese and not forgeries, an explanation of their existence on articles made in Persia is not difficult to find. An intelligent and powerful Persian sovereign like Shah Abbas, seeing the lucrative trade in porcelain which was carried on with China, may well have conceived the idea of manufacturing it in his own country, and with that object have brought a number of Chinese workmen to Persia, just as our own government has acted for the cultivation of the tea plant in India; or Chinese potters may have come to Persia at some other time on their own account. For instance, Sir John Malcolm in his history of Persia (vol. i. p. 422) says that a hundred families of Chinese artisans and engineers came to Persia with Hulaku Khan about A.D. 1256. However that may be, if Chinese potters were ever actually employed in Persia they would naturally imitate as far as possible, and in so doing teach their Persian fellow-workmen to copy, the true porcelain of their own country. Should the Chinese marks, however, turn out to be forgeries, the resemblance of the Persian earthenware to Chinese porcelain, in form, design, and colour, is sufficiently accounted for by the abundance in Persia of Chinese models, which were skilfully imitated by native workmen. In either case it will be interesting to compare the two collections in the museum—namely, the Chinese porcelain found in Persia, and the earthenware of Persian manufacture. A large yellow bowl (No. 1290 '76, for instance) in the one, has almost its exact counterpart in the other.

One fact appears certain, that the art of pottery gradually degenerated in Persia after the time of Shah Abbas, since whose reign nothing of much value has been produced. The earthenware of the present day, as regards both workmanship and material, is of the commonest description.

The *faïence à reflet* (or, with metallic lustre) excepted, the ancient Persian earthenware may be classified as follows.



Rosewater Sprinkler. 467 '74.



Water Bottle. 1125 '6.



Water Bottle. 450 '74.

The finest, which is also that most closely resembling the Chinese. This is usually of a white ground with designs in azure blue; the paste is very hard; the designs are bold and the lines freely drawn; and the colour is not blended with the glaze, which is generally pure and brilliant. Examples of this class are usually thinner than those of the others, and many bear Chinese marks. Some, although only a few, have designs in relief. In the catalogue they are generally designated as *Faïence fine*. This kind appears to be the one that has survived the



Dish for Rice. 1150 '76.

longest in Persia; the earthenware of the present day being a degenerated form of it. The gradual decline may be followed in the specimens in the museum, the excellence of which are nearly in proportion to their age. In the objects of recent date the varnish or glaze is more vitrified, less even and more easily dissolved, the colours are blended in the varnish, and the designs are badly executed.

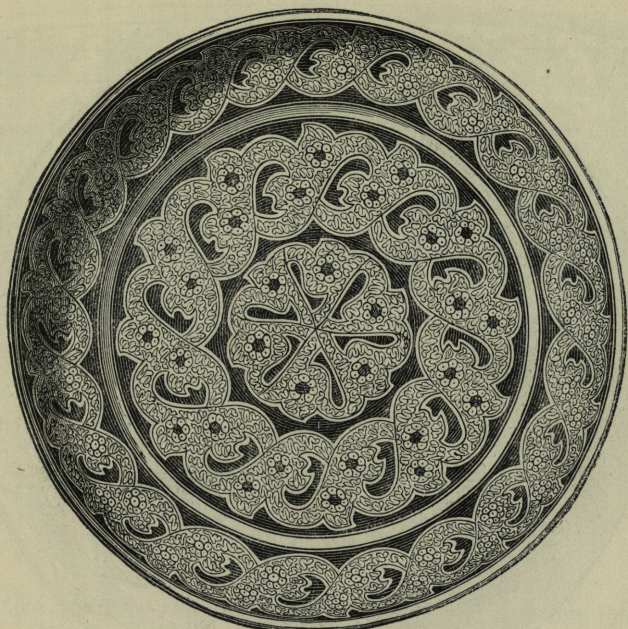
The second kind imitates less closely the Chinese designs; the objects are thicker; the paste is softer and more porous; the blue is brighter; the glaze is not so good and is less even; and the designs are not so well drawn. A few of them have Chinese



Dish for Rice. 425 '74.

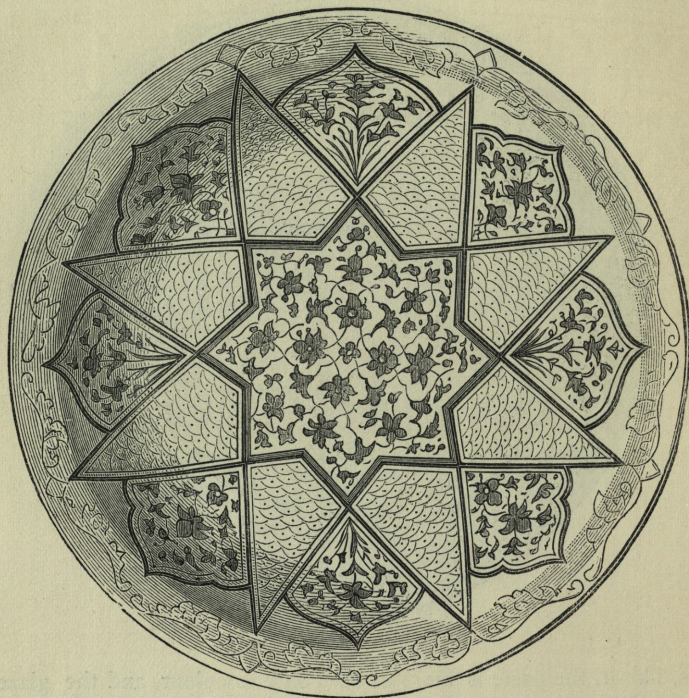
marks. Of this thicker kind of earthenware there are nevertheless some specimens of fine workmanship, with sharp-lined designs of various colours; such as red, lapis-lazuli blue, &c. Many of them have designs in relief, or in gaufrures or channelling. Besides the colours of the designs some of them are varnished on the outside with a single colour, generally bronze or lapis-lazuli blue.

The third class is of a harder and denser paste than the others; the designs are of a blackish colour on a white ground, but not so well executed as in the first and second kinds: the varnish is whiter and appears to be harder. This kind seems to have some affinity to the stanniferous earthenware said to have been invented by the Arabs in the beginning of the 14th century,



Dish for Rice. 407 '74.

as, like it, the paste is more or less dark in colour, and the glaze thick and white. Some of the objects of this description are varnished outside with a single colour, which, when a lapis-lazuli blue, is remarkably bright. If the design includes figures, it will be remarked that the faces are left blank. This earthenware was therefore probably made by Mussulmans of the Sunni sect, whose tenets regarding graven and painted images are much more rigid than those of the Shiah. Very few large objects are to be found of this kind, and there are apparently none with designs in relief or with gaufrures. In general they are less artistic than those of the first or second class. Occasionally they bear a mark somewhat like Chinese. Most of the vases of this class, if not all, are somewhat translucent. In the catalogue they are designated *Faience dure*.



Dish for Rice : glazed earthenware with blue arabesques, &c. 890 '76.

The fourth kind is a translucid white earthenware, somewhat resembling the transparent porcelain of China. It is generally thin : many of the articles have gaufrures, and some of them are varnished with a single colour outside, in which case they are a little thicker than the others. The paste appears to be harder than that of the other kinds. The examples, which are all small, have no makers' marks. This kind of earthenware, called in the catalogue *Faïence translucide* or *Porcelaine blanche de Perse*, is rather rare.

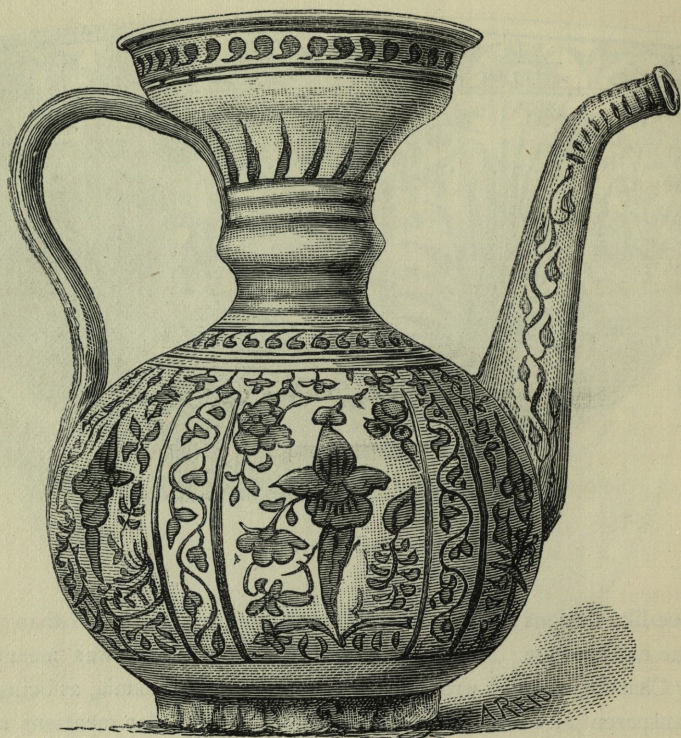
The fifth kind is also translucid, but very thin and has generally



Blue Bowl. 1147 '76.

lace-like designs *à jour*. It is perhaps more of a porcelain than a true earthenware. Probably one of these last kinds was meant by Chardin, when he wrote of the porcelain of Karamania, as being transparent and resembling that of China. Pliny also mentions a substance found in Karamania of which murrhine vases were made. These, however, were remarkable for their various lustres or reflets, of which the kind we are describing is devoid. It is now extremely rare.

The sixth kind comprises all the common pottery made of reddish clay and varnished with a single colour. The paste is sometimes uncommonly hard. The most remarkable division of objects of this class are large dishes and other vessels of great thickness and weight, many of which are imitations of the *Celadon* porcelain of China. The varnish, especially the greens and bronzes, is often very fine. Some of the pieces have designs in *gaufres* or in relief. Being of a commoner description, this



Water Bottle. 1061 '76.

kind is probably of older origin than most of the others. In fact fragments of it mixed with bits of common unvarnished pottery are found among almost all the ruins of Persia. Such fragments of unglazed pottery are mostly of the rudest and coarsest description, and evidently date from the infancy of the art. In the ruins of Rhages many small pear-shaped pots of this kind are found, the paste of which is extremely hard, like that of English ginger-beer bottles. Similar pots to those found at Rhages have been discovered in Egypt and other countries. From their general resemblance in form to pine cones they have been called *thyrses*,

and are supposed to have been used for holding mercury. In the ruins of Rhages (a city whose origin is unknown, but of which mention is made in the Book of Tobias, and which was undoubtedly one of the principal cities of Persia long before the Christian era) very few have been found unbroken. They generally have rudely executed figures or written characters in relief. The Persians have no tradition as to what purpose they served. There is no doubt, however, that they were made at Rhages itself, as pieces spoilt in the baking have been found in places which bear all the marks of having once been potters' kilns. There are one or two of these vases in the museum collection, as well as some fragments of the same ware from the ruins of Rhages.

The first and second kinds (of the above classification), before arriving at the state of perfection which they ultimately attained, and also the sixth, with its different sorts of common pottery, must be of very ancient date. Possibly the different kinds were produced in different parts of the country, although there are at present no records to prove that such was the case.

In addition to the above distinctions, there remains to be noticed the most remarkable of all, namely, the earthenware *à reflet métallique*, or with metallic lustre. The paste or clay seems the same as that of the first and second kinds, but the covering is altogether *sui generis*. It would seem to have been employed for articles of luxury only, having apparently at no time been abundant, and being now very rare. Unbroken examples are now hardly ever to be seen. Fragments, as has already been mentioned, have been found among the ruins of Rhages. This city was several times destroyed by earthquakes and by conquerors; the last time by Hulaku Khan (grandson of Chenghis Khan) in the middle of the 13th century. The debris now found among the ruins must therefore at the very latest be of that date. After each destruction, however, the city appears to have been rebuilt; not exactly on the site of the preceding, but generally within it and on a smaller scale. Some of the enceintes can still be partially

traced. Outside the later enceintes there are mounds of the debris of the older ruins, the contents of which must therefore belong to the period of destructions previous to that by Hulaku Khan, possibly several centuries before the Christian era. It is in those mounds that fragments of the earthenware *à reflet* have mostly been found, thereby giving a latitude of from 600 to upwards of 2000 years for the age to be assigned to them.

It does not of course follow that all the articles of this kind belong to one period. Their manufacture continued in fact as late as the time of Shah Abbas (A.D. 1586), in whose reign tiles with metallic lustre were still made. Are they possibly a kind of the murrhine vases so esteemed by the Romans, which are mentioned by Pliny (as before remarked) as made of a substance found in Karamania (Kerman), and said to have been chiefly remarkable for their peculiar reflets or lustres of different colours?

Of this earthenware *à reflet* two kinds are found in Persia: one yellow on a white ground, the other lapis-lazuli blue. Of the former there are several varieties; the yellow being more or less dark and giving different reflets. The latter (which is the rarer of the two) is of one style only.

The wall tiles *à reflet métallique* are evidently an imitation of this kind of earthenware.

As already remarked, it is difficult to assign fixed dates or localities for the manufacture of the different kinds of ancient Persian earthenware. The modern wares produced in different parts of the country offer no means of deciding where the various ancient ones were made. The only data, therefore, for forming even a conjecture, are afforded by noting, for the locality, the districts where the remains of each kind are mostly to be found at the present day; and by comparing, for the date, the various objects with each other, and with the few which bear the actual date of their manufacture.

The earthenware with metallic lustre is found more or less all

over Persia, probably owing to its greater value, which led to its being sold as an article of luxury in every part of the country. For the same reason vases of this kind, which, it may be remarked, are all small and portable, were more highly prized and more carefully preserved than others. The greater number of these vases have been found at Kashan and the neighbourhood, and only very few at Ispahan, Koom, Meshed, and Teheran, but there is nothing else to indicate that they were actually made at Kashan. On the other hand many fragments of this kind of ware are to be found among the ruins of Rhé (Rhages), where the remains of potters' kilns are also to be seen. The *paste* moreover, especially that of the lustred tiles, resembles that of the old bricks with which the site of Rhé is covered. It is therefore not improbable that many centuries ago that great city was the chief seat of the manufacture of this kind of earthenware. None of the lustred vases bear the quasi-Chinese marks already mentioned: a fact which seems to afford a further indication that they are of earlier date than the *faïence fine* of the 16th century. The style of ornamentation on the lustred vases bears no resemblance to that on Chinese porcelain; and, it is worthy of remark, that, with the exception of a few fragments of Celadon, no fragments of Chinese ware have been found in the ruins of Rhé.

It may well be supposed that the lustred ware of Rhé was imitated in other parts of the country. For instance, some of the lustred vases now existing, especially those of a lapis-lazuli colour, seem, as regards paste and glaze, to bear a close affinity to the vases with black designs, which we have classified above as *faïence dure*, and which are rarely seen elsewhere than in the districts of Yezd and Kerman. And it is in those districts that most of this particular kind of lustred ware is to be found.

The *faïence fine* is chiefly found at Kashan, and to a less extent at Ispahan. We may therefore conclude that the former place was the chief seat of its manufacture.

The thick soft earthenware (the second kind of the classification,



Water Bottle. 923 '76.

page 15) is found almost exclusively at Yezd, and was therefore without doubt made there, and probably there only.

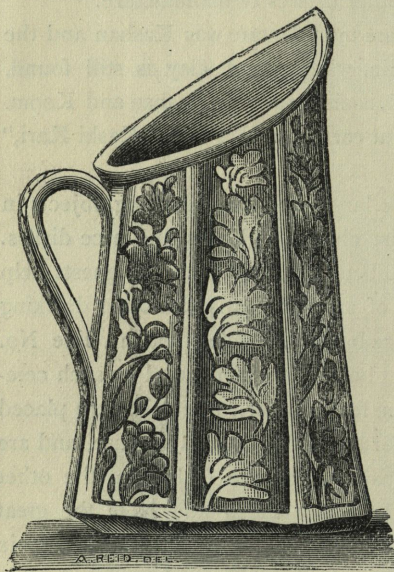
There is a remarkable absence in Persian earthenware of articles meant solely or chiefly for show. Everything was made for ordinary use, such as dishes, bowls, plates, water bottles, &c. This, however, only shows how generally diffused were artistic taste and good workmanship in the country. The same remark applies equally to almost all other classes of manufacture.

The chief seat of earthenware manufacture was Kashan and the neighbourhood, including Nain, where good clay is still found. Cobalt, the colour chiefly used, is also found at Kashan and Koom. The common name for Persian earthenware is still "Kashi Kari," or Kashan work.

It will be remarked that the larger and more striking objects in the museum collection consist chiefly of bowls and rice dishes. The former are used for sherbets, &c., to which the guests help themselves by means either of smaller bowls and other drinking vessels, or of long, thin, large-bowled, wooden spoons, like No. 729 '76. These large sherbet bowls are chiefly used on such ceremonial occasions as marriages, funerals, &c., when they are placed in the middle of the floor for show as much as for use, and are seldom used at ordinary meals. The rice dishes, on the other hand, are in daily use to hold the *chilao* and *pilao*, the great feature and substratum of all Persian cookery. The *chilao* is plain boiled rice, while the *pilao* has the addition of butter and other condiments. The Persians, it may be remarked, are great amateurs in the matter of rice, of which they have many varieties, the best known of which are the *sadri*, so called from the Sadr Azem, or Prime Minister, who first cultivated it in Mazanderan from seed brought from Peshawur; and the *amber-bū* or amber-scented. For further remarks regarding Persian meals and manner of eating, see page 58.

Among the older specimens of earthenware in the museum may be remarked the bulb-shaped, narrow-necked spittoons,

shaped for holding in the hand when used. The fact that most of them are of ancient lustred ware indicates that they were used as articles of luxury in very early times. Spittoons of similar shape and size of Chinese porcelain have also been found in Persia. A curious reference to their use is made by Marco Polo, who, in describing the customs of the court of the Great Kaan, chap. xxxiv. (Sir G. Yule's edition, p. i. 405), says: "I must not



Jug. 895 '76.

omit to tell you of the orderly way in which the Kaan's barons and others conduct themselves in coming to his presence. In the first place, within a half-mile of the place where he is, out of reverence for his exalted Majesty, everybody preserves a mien of the greatest meekness and quiet, so that no noise of shrill voices or loud talk shall be heard, and every one of the chiefs and nobles carries always with him a handsome little vessel to spit in, whilst he remains in the hall of audi-

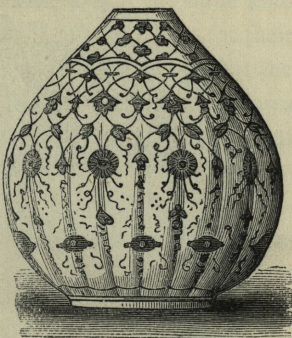
ence—for no one dares spit on the floor of the hall—and when he hath spitten he covers it up and puts it aside."

At Koom a very porous clay is found, of which the inhabitants make unglazed water cooling bottles and drinking vessels, which are sent to the surrounding parts of Persia. Even of such common utensils many are elegant in form and ornamented with clever designs impressed in the clay, or with specks of colour in imitation of turquoises.

In stoneware may also be reckoned the articles made at Meshed, of a kind of bluish soap-stone found in the neighbourhood: the most usual of these are tea-pots, coffee-pots, water-bottles, coffee-cups and bowls, each article being cut and hollowed out of a single piece of stone. The forms are very various, as are also the carvings with which the surfaces are often embellished.

At Hamadan (the ancient Ecbatana) a peculiar kind of brown pottery was formerly made, of which specimens may be seen in the museum.

A few pieces of a peculiar kind of old turquoise-coloured earthenware without metallic lustre have been found, which deserve special notice, as they probably date from before the Mahomedan era. One, in the South Kensington Museum (No. 1530 '76), is the fragment of a tile found in the ruins of Rhages, bearing the figure of a lion in relief. Another (No. 2433 '76) is a large jar or *khomreh*, recently found buried at Kashan, of an uniform bright turquoise colour, and ornamented with a hexagonal pattern in relief, each line of hexagons containing a series of figures



Jar. 1275 '76.



Coffee-pot. 1163 '76.



Jar: Kashan earthenware. 1089 '75.

such as birds, beasts, men on horseback, men on camels, musicians, &c., all of which are also in relief. From the absence of inscriptions—the usual mode of ornamentation during the period of the Arab domination—from the general appearance of the jar, and its similarity to the fragment above mentioned found in the ruins of Rhages, and from the fact of its having been accidentally discovered underground, we may without rashness conclude that this remarkable vase was made before the Mahomedan era, and that it must therefore be at least 1300 years old.

Regarding the earthenware of Persia, it is of interest to remark

that it formed one of the principal articles of export to India, in the 17th century, when Chardin visited both those countries. According to the same authority, the Dutch were at the same time generally supposed to be much indebted to the Persians for their skill and success in making pottery. Chardin also relates that the Dutch traders were in the habit of sending Persian earthenwares to Europe, and there passing them off as Chinese: a statement confirmed by Savory in his "Dictionnaire Universelle de Commerce, 1720." This fact throws a considerable light on the question above referred to, of the quasi-Chinese marks to be seen on many of the finer Persian vases. It would, therefore, appear that the manufacture of earthenware was carried on in Persia on such a large scale in the 17th century as to furnish a notable staple of the foreign commerce of the country; and also that a degree of excellence had by that time been attained, which enabled Persia to rival China in the markets of Europe. It would be a curious problem to trace through the Moors of Spain, and the potters of Delft, the unconscious influence of Persia on the ceramic art of modern Europe as developed in Dresden, Sèvres, and Staffordshire.

From the "Ajaib el Boldān"—a work written in the 13th century of our era, by Kazi Imād-ed-Dīn Kazvini, who died A.D. 1283—some idea of the excellence attained in earthenware and other manufactures in Persia at that time may be gleaned from what the author says of Ispahan:—"Their weavers can make cotton veils four cubits square which weigh no more than four miscals (just over half an ounce). There is no *moire* which can bear comparison with that made at Ispahan, as regards either the intrinsic goodness of the stuff, or the beauty and variety of the waves. The talent of the armourers is also praised for the manufacture of steel, and the art of damascening—an art in which they have no equals. But especially is Ispahan famed for the skill of her potters, who make vases that can hold four pints of water, and which weigh no more than four miscals (12½ dwt.)."



Vase : Siculo-Arabian ware, 14th century. 482 '64.

Chardin also quotes an old story, current in Persia in his day to the following effect:—"The potters of Yezd once sent, as a challenge to the potters of Ispahan, a porcelain vase which held twelve pounds of water, and only weighed one miscal. The potters of Ispahan sent to Yezd in return a vase of the same size and

shape, which only held one miscal of water and weighed twelve pounds."

WALL TILES.

The ancient wall tiles *à reflet métallique* appear to be an imitation of the still older earthenware *à reflet* described above. They must have been employed in the ornamentation of Persian buildings from a very early period, as fragments of them are to be found among the ruins of Rhages. None seem to have been made since the reign of Shah Abbas (A.D. 1586—1628), and the art is now completely lost.

Chardin, chap. xvii., says, "Les pièces à quoi les potiers persans qu'on appelle *Kachi paz* (cuiseurs de faïence) réussissent le mieux sont les carreaux d'émail peints et taillés de mauresques. A la vérité il ne se peut rien voir de plus vif et de plus éclatant en cette sorte d'ouvrage ni d'un dessin plus égal et plus fin." The carreaux above described are no doubt the tiles *à reflet* which were probably still made when he wrote in the time of Shah Abbas II. His admiration of them is fully justified by their intrinsic beauty and their appropriateness for the purpose for which they were made—that is, for wall decoration.

Like the earthenware of which they were imitations, they appear at first to have been made with even surfaces without relief. Inscriptions and other ornaments in relief were added at a later period. They were chiefly used as monumental tombstones over the graves of saints, and for embellishing the domes and walls of mosques and other sacred buildings. Most of them date from the time of the Seljuk and Moghul sovereigns of Persia, such as Malik Shah (A.D. 1072), Hulaku Khan (1256), Ghazan Khan (1295), and of the Sefavean kings down to Shah Abbas, 1586. Some of them are said to be of great size, as much as six or eight feet in length. All the sacred buildings of Persia are unfortunately closed to Europeans by the bigotry of the Mollahs,

so that a general examination of the ancient tiles still existing is at present impossible.

Of the smaller uninscribed tiles, most of them are either cross or star shaped. Tiles of these two shapes were fitted together, so as to form a mosaic, the stars of one colour, and the crosses of another.

The two large tiles, Nos. 1526, 1527 '76, are the upper portions of tombstones, to complete each of which two more tiles are wanting.

Only a few of the ancient tiles *à reflet* have found their way to Europe, all of which must originally have been obtained by stealth. The large tile in the South Kensington Museum with the Kufic inscription (No. 1480 '76) can hardly be of later date than the 3rd or 4th century of the Hejira, being evidently much older than another also in the museum bearing the date A.H. 707.

This large tile (No. 1480) is probably the only one of the kind in Europe, and is therefore worthy of special notice. The Kufic portion of the inscription has been deciphered by M. Nicolas of the French legation at Teheran, by whom I have been favoured with the following explanation. "God who hears and sees. There is no God but God. Mahomed is his prophet. Ali is his lieutenant. The victory comes from God." This tile appears to have been a sepulchral monument in a mosque or other sacred building.

The tile (No. 1483 '76) with the blue ground (of somewhat the same form as the Kufic tile and bearing the date A.H. 709) must have marked the centre of the *Mehrab* (or place towards which the congregation look during prayer) in the interior of a mosque. It contains a whole verse of the Koran.

Another very remarkable object in this class is the sepulchral monument (No. 1821 '76), consisting of three large lusted tiles. The following is a translation of the main inscription in the centre:—

"There is no God but God. Mahomed, the Prophet of God.

Ali, the vicar of God. This is the tomb of the just slave who has made the holy war for the love of God, the faithful minister of God, the virtuous and pious *Hussein*; son of the immaculate apostle, the friend of God upon earth and the witness of God for the people, the ornament of the great and the ornament of the slaves, *Ali*; son of the immaculate apostle, the oppressed, the martyr who has shed his blood for God, who has been raised to the glory of God, who has preached the way of God, *Hussein Abu Abdullah*; son of the true apostle, firm for the Faith, the Prince of Believers, the chief of the resplendent ones, *Ali* son of *Abu Taleb*. May the blessing of God and peace be with them ! ”

Round the border, beginning at the right-hand lower corner is an extract from the second chapter of the Koran, of which the following is a translation :—

“ In the name of God the merciful, the compassionate. God is the only God living and eternal. Sleep does not approach Him. He possesses whatever is in the heavens and on the earth. Who can intercede with Him without his will ? He knows what was before the world and what shall be after. Men only know what it has pleased Him to teach them of his supreme majesty. His sublime throne embraces the heavens and the earth. He preserves them without effort. He is the great God, the most high God.”

From the above inscription it will be seen that this monument was erected over the tomb of Imām-Zādeh Hussein, grandson of the Shiah martyr, Imām Hussein, and great grandson of Ali, the son-in-law and, according to the Shiahs, the first legitimate successor of Mahomed. The answers to various inquiries lead me to suppose that it was found at Saveh, near Koom, but it is impossible, for obvious reasons, to get any very definite information on the subject. Although the Imām-Zādeh, in whose honour the monument was erected, must have died not later than the year A.D. 750, the tiles are probably of somewhat more recent date.

Almost all the ancient lusted tiles to be seen in Persia (and they are now exceedingly rare) probably belonged to mosques or other sacred buildings, seeing that they bear inscriptions from the Koran, and that modern mosques are similarly embellished. A remarkable exception to the general rule is No. 1841 '76, a lusted tile with figures in relief, and without inscription of any kind. The figures on it represent the first episode of the well-known story of Bahram Gūr as related in the "Shah Nameh" of Ferdousi. Bahram, while out hunting with his favourite wife, seeing an antelope scratching its ear with one of its hind feet, bade his wife to see if he could not pin the foot and ear together with his arrow. He accomplished the feat, but was so annoyed at the slight admiration bestowed upon his skill by his wife that he immediately divorced her. She thereupon betook herself to a high castle, where, every day, she carried a calf to the top of the tower and down again, beginning with its birth and continuing until it had become a full-sized cow. One day, the king passing that way, was struck by observing a cow on the top of the castle. Wondering how it got there, he sent his servants to inquire. In reply, his former queen appeared carrying the cow easily on her shoulders. On expressing his great astonishment at such a feat, she said it was merely a matter of practice, and no more worthy of admiration than his own dexterity in the use of the bow. The answer pleased him, and she was at once restored to favour.

There can be little doubt that this tile (said by the man who sold it to have been found in an old castle in Mazanderan) dates from before the Mahomedan era (A.D. 622). For a long time after the establishment of the new religion, the Persians obeyed the precepts of its founder by refraining, as the stricter Sunnis still do, from any representation of the human form. In their religious zeal, moreover, they looked with contempt and aversion on such profane fables as that which we have now narrated. In more modern times, when their love

of artistic ornament had led them to neglect those precepts, the style and whole appearance of their wall tiles, as still to be seen in some of the palaces of Shah Abbas the Great at Ispahan (A.D. 1586), were altogether different from the tile we are referring to, which in many respects resembles the oldest of the inscribed ones. It is therefore, in all probability, at least 1300 years old.

No. 1833 '76, a fragment of a tile, was found in the ruins of Rhé (Rhages), and Nos. 1834 to 34a '76, which resemble it, although of evidently much later date, were found at Veramin, now a ruin about twenty miles from Rhé, built after the destruction of the latter city in A.D. 1256. As tiles of this particular description have been seen nowhere else in Persia, we may suppose that they were removed from the ruins of Rhé to decorate the buildings of the new city of Veramin, where others, like Nos. 1835 and 1836 '76, were made to replace such of the old tiles as were wanting. The beautiful star and cross shaped tiles, Nos. 1837 and 1838 '76, which were also found at Veramin, may therefore in all probability have been taken thither from the ruins of the more ancient city in the neighbourhood.

There is a very fine bronze-coloured lustred tile, No. 1840 '76, found at Natenz (in the mountains near Kashan), of quite a different style. It was probably made either at Natenz itself or in the adjacent pottery districts of Kashan and Nain. The lustre is peculiarly golden and brilliant.

In all the lustred ware, whether tiles or vases, it is evident that their peculiar appearance is due to the gold which was blended in, and baked with, the glaze. The quantity of the gold, and the degree to which it was baked, probably combined to produce the variety of iridescent hues displayed on the objects to which this art was applied.

There is an interesting fragment of a tile from the ruins of Rhé, No. 1834b '76, which shows that the modern art of gilding earthenware, by the application of gold-leaf to the surface, was success-

fully practised in Persia more than 600 years ago. During the Sefavean period, in the 16th and 17th centuries, unglazed and even-surfaced tiles of bright colours and very varied floral designs were extensively used in decorating the walls of public buildings. Some good specimens of these have lately been obtained at Ispahan, and will shortly be added to the museum collection.

The manner in which tiles are used for the external embellishment of mosques may be seen in the photographs (in the museum) of the holy shrines at Meshed and Kerbela. These photographs (the only specimens of the kind which exist) were obtained from the Mahomedan court photographer at Teheran, who accompanied the Shah during his pilgrimages to Meshed and Kerbela in 1867 and 1870-71, and took photographs for his Majesty of the principal buildings of those holy cities. Unfortunately no photographs or drawings of the interiors were made.

Wall tiles have continued in general use in Persia until the present day. Sometimes each brick contains a whole design in flowers or figures; sometimes the design covers several bricks; but more usually the pattern is formed by a mosaic of small tiles, each of only one colour. Gateways of cities, of caravanseras, and of large buildings are usually embellished in this manner. Different kinds of tiles are also much used for floors, plinths, &c., in private houses.

Several illustrations of old and new tile work are given in the photographs.

Two of the old bricks in the museum (blue throughout) are interesting as showing the pendent stalactite plaster work so much used by the Moors in Spain for the ornamentation of vaults and niches. This style of ornament (as already mentioned) appears to be of purely Persian origin.

There is also in the museum an assortment of modern Persian wall and floor tiles made in Teheran; some of which are by no means deficient in artistic merit.

The lapis-lazuli blue, so effectively used in the ancient tiles and in some kinds of the earthenware, is called by the Persians *lājeverd*. The true lapis-lazuli is said by them to be found only in the famous mines of Badakhshan. The word *lazuli* appears to be a corruption of the Persian name, which may be read *lājūrd*, although pronounced as above transcribed.

ARMS AND ARMOUR.

Arms and armour were made chiefly at Ispahan and in Khorassan. In the 13th century, however, Kerman appears also to have been famous for its manufacture of arms, which are thus referred to by Marco Polo, chap. xvii. :—"The people (of Kerman) are very skilful in making harness of war; their saddles, bridles, spurs, swords, bows, quivers, and arms of every kind are very well made indeed according to the fashion of those parts."

A varied assortment exists in the museum. A set of armour usually consisted of a helmet, a shield for the left arm, a brassard for the right, and four plates, called *chehar aineh*, for the body. More complete suits comprised also shirts and trousers of chain mail. Shields of rhinoceros hide are also sometimes to be found, but as a rule the armour was entirely of damascened steel, very variously ornamented with gold, silver, and engraving. In one set in the museum, No. 635 '76, the body armour, instead of being simply of four plates, consists of six pieces hinged together and made to fit the body more exactly.

Of chain mail, five kinds are to be found, which, in order of quality and value, may be classed as follows: 1st, That which has the rings alternately riveted and cross-barred like chain cables; 2nd, That which has all the rings riveted; 3rd, That which has alternately cross-barred and cut (or simply bent) rings; 4th, That with alternate riveted and cut rings; and 5th, That

which is made at the present day of cut or simply bent rings only. The helmets are usually joined to a curtain of chain armour to protect the neck and part of the face. The small sockets to be seen in the front of most of them were for peacocks' or other feathers.

Body armour in Persia as elsewhere has long been discarded from ordinary use. It is only used now-a-days for costumes of warriors in the tragedies (*tazieh*) of the Shiah martyrs, which are annually acted throughout Persia in the month of Mohurrum.

The *Tazieh*, from which Europeans are now generally excluded, is one of the most remarkable institutions of Persia, and, although perhaps familiar to those who were acquainted with the country fifteen or twenty years ago, deserves a passing notice in this place, showing, as it does, the proneness of the Persians to blend art with even the bald and uncompromising simplicity of the Mahomedan religion. It corresponds in many respects with the miracle plays, in which the dramatic art of modern Europe took its rise, and, like them, may not improbably lead to a similar development in the future.

During the first ten days of Mohurrum every true Shiah commemorates the death of Hussein by reading and mourning over the history of the last events of his life, terminating with his death at the hands of Yezid's General on the plain of Kerbela. The history is divided into ten episodes or chapters, one for each day, the last being the record of his death on the *Yüm-ik-Katl* or *Day of Slaughter*. To this private reading, mourning, and prayer (or *Rūzeh Khāni*, as it is called), the more orthodox of the Persians and most of the Mollahs still restrict themselves, and consider the public dramatic representation of the *Tazieh* as an illegitimate and profane innovation. This idea, however concordant with the general spirit of Islamism, has been insufficient to prevent the *Rūzeh Khāni* from gradually assuming the now prevalent form of a public dramatic performance. In almost every open space in

town or village throughout Persia, a tent or other structure called a *Takkieh* is erected for the ten days' drama of the Tazieh. Princes, governors, and other magnates usually have a *Takkieh* of their own, to which their neighbours betake themselves in crowds, by far the grandest one being that of the Shah. Adjoining his palace in Teheran, his Majesty has recently built, at great expense, a *Takkieh* in the form of an amphitheatre, capable of accommodating some 5,000 spectators. A slightly-raised circular platform in the centre forms the stage. Around it a concentric belt some ten or twelve feet wide is kept clear for the processions of warriors, musicians, &c., and other adjuncts of the main performance. Beyond this belt, tiers of seats rise above each other to nearly the level of the first row of recesses or boxes, which are appropriated to the princes and ministers. The upper row of boxes, with screens in front, is reserved for his Majesty himself and the ladies of the harem. The whole of the interior is richly decorated with shawls, flowers, &c., and at night is brilliantly illuminated. From early morning the public seats in the *parterre* are filled by an expectant crowd, although the performance does not usually begin till late in the afternoon. In the meantime appropriate recitations are made by a succession of orators from a high pulpit at one side of the amphitheatre, which often affect the audience to tears.

The performance itself is generally introduced by a series of processions round the belt of the arena between the stage and the audience. First, for instance, may appear a battalion or two of soldiers, marching, and beating their bared breasts in time to the music of military bands. Then the *ferrashes* and other servants of the Shah, beating their breasts to loud cries in unison of "Hassan, Hussein! Hassan, Hussein!" Then perhaps a long procession of children singing a chorus, followed by another of *sangzan* or men armed with clubs and discs of hard wood, which they beat in time to their own chorus, at certain parts of which they spring together into the air, throw their arms above their heads, and

strike their discs with one sharp loud clang. Sometimes dirges are sung *in solo* on the stage, the procession joining in the refrain.

By these preliminary performances the feelings of the audience are already worked up to a high state of excitement before the Tazieh itself begins.

Each day's Tazieh, like the Rūzeh Khāni, represents one episode or one series of events in the tragedy of the death of Hussein. The dialogue is sung rather than spoken, each actor having his part written on slips of paper, which he carries in his hand and continually refers to. So well, however, do many of the performers act, that this arrangement hardly interferes with the general dramatic effect. Women's parts are taken by boys dressed in appropriate costume. Scenes in Paradise, with troops of angels and houris, are freely introduced, and even prophetic episodes in which King Solomon and the archangel Gabriel bear prominent parts. The nature of the stage precludes any attempt at "scenery," which, however, is suggested by symbols, recalling to mind the play in *Midsummer Night's Dream*. Every year the original simplicity of the drama is more and more complicated by the introduction of scenes, which only the vivid imagination of the Persians can connect with the main plot of the tragedy. The whole performance is remarkably striking, and often so pathetic that the voices of the actors are drowned in the sobs of the audience.

Among the "properties" may be reckoned horses, mules, camels, &c., all richly caparisoned; lions and other wild beasts from the Shah's menagerie; carpets, shawls, dresses, and suits of armour of every description; European uniforms for the Feringhi ambassador and his suite, who intercede with Yezid for the lives of Hussein's family; and an endless variety of ornamental objects old and new. Some months ago the Shah ordered a collection of ancient metal vases to be made, to add to the splendour of the next Tazieh. The boxes are variously decorated and illuminated

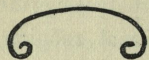
according to the taste of their occupants, by which arrangement a very effective general result is obtained.

The annual recurrence of the Tazieh, with the emotions it is so well calculated to excite, must go far towards perpetuating the fanatical adherence of the Persians to their national religion, while at the same time it may not improbably pave the way to the introduction of other dramas on less sacred subjects. Last winter (1875), for instance, the Shah ordered a special and extra performance in the Takkieh on the 11th of Mohurrum, the true Tazieh having ended on the previous day. The performance, although relating to the lives of Mahomed, Khadijah, and Fatmah, contained several scenes which bordered on the comic, and ended with one which was almost burlesque.

The stuff brassards or arm guards (No. 640 '76) in the museum collection are interesting from the mention made of such articles by Herodotus and Pliny. The former (book viii.) says, "The Assyrians besides carried wooden clubs armed with iron knobs, and wore flaxen cuirasses." Pliny (Nat. Hist., book xix.) says, "These breastplates (although of flax) could resist the stroke of a sword." Such clubs (called *Shishpar*, or *six wings*, from the form of the armed head), a specimen of which may be seen in the museum, are still carried by many of the wandering tribes in Persia, and the Kurds still use stuff brassards and breastplates.

The country abounds in arms at the present day; the weapon (other than guns or pistols) in almost universal use being the *kama* or short, straight, double-edged sword, which is carried slung loosely to the waist-belt. Among ancient arms may be mentioned bows and arrows, javelins, spears, maces, battle-axes, swords, daggers, and (in more recent times) matchlocks; specimens of all of which may be seen in the museum. A war-bow (unstrung) and the broken pieces of another (No. 630 '76) are interesting as showing the method of construction by which very great strength must have been obtained. The concave side of

the bow when unstrung (convex when strung) is lined with several strings of thick catgut, which must have given great elasticity and force. This will be seen by the form assumed by the bow when



unstrung. In this form it was kept after leaving the maker's hands until it was strung for use, an operation which could only be accomplished by first softening the bow in a bath and then gradually opening it by cords attached to pegs stuck in the ground. Chardin, chap. xvii., says, "*Les arcs de Perse sont les plus beaux et les plus estimés de tout l'orient. La matière est de bois et de corne, mis l'un sur l'autre et couvert de nerfs et par dessus une peau d'arbre très lisse et unie.*" To prevent the thumb from being cut, the bowman made use of a peculiar ring with which he caught and drew the bowstring. Two such rings are in the museum, one of jade and the other of bronze.

Chardin (chap. xii.), in describing the Persian exercise of shooting with the bow, says, "*Pour mieux faire cet exercice, ils portent un anneau au pouce, qui est large d'un pouce au dedans, et de moitié en dehors sur lequel la corde porte—cet anneau est de corne ou d'ivoire, ou de jade qui est une espèce d'albâtre vert.*"

From the earliest times the Persians were famed for their skill in archery; their youths, according to the Greek historians, being specially taught three things, viz., to ride, to shoot with the bow, and to speak the truth; regarding which Mr. Binning ("*Two Years in Persia,*" 1857) caustically but not unjustly remarks, that now-a-days they are taught to ride, to shoot with the gun, and to speak anything but the truth. As lately as the 17th century, before the general introduction of firearms, one of their national games is thus described by Chardin: "*L'exercice de l'arc à cheval se fait à tirer par derrière à une tasse, posée sur le bout d'un mât de six vingts (120) pieds de hauteur, où on monte par des courbelets de bois cloués contre, et qui servent de marches.*"

Le cavalier prend sa course vers le mât l'arc et la flèche à la main, et quand il l'a passé, il se courbe en arrière, à droite ou à gauche, car il faut le savoir faire des deux côtés, et tire sa flèche. Cet exercice est ordinaire dans toutes les villes de Perse. Les rois même s'y exercent. Le roi Sephy, aïeul du roi régnant, y excellait. Il abattoit toujours la tasse du premier ou du second coup." Another game, the object of which was to test the *strength* as well as the accuracy with which the arrow was shot, he describes as follows:—"On fait à la hauteur de quatre pieds un châssis de deux pieds de diamètre, incliné en talus, de cinq à six pieds de profondeur, rempli de sable battu et moite, comme un châssis de fondeur à mouler. On prend l'arc et une flèche sans panneaux, et quand on est prêt de tirer, il vient un valet avec un gros caillou à la main, et on assenne un grand coup au milieu du châssis, ce qu'il fait beaucoup moins pour marquer où il faut tirer, que pour durcir le sable. On tire là-dedans de toute sa force, et d'ordinaire la flèche y entre à moitié. On la retire dehors : et on tire de rechef au même endroit, tant que la flèche entre toute dedans. On réussit à cet exercice suivant qu'on le fait entrer en moins de coups ; ce qui arrive selon qu'on tire plus droit au même point. Ces exercices sont pour apprendre à tirer de la flèche, dont l'art consiste, en un mot, à tirer juste, et à tirer roide ou fort, afin que la flèche entre et perce."

The javelins, it will be seen, had a kind of metal wing like the feather of an arrow at the end of the shaft, to keep the point to the front during the weapon's flight. Such implements were probably much in vogue among the ancient Persians (Parthians), being well adapted to their mode of fighting on horseback—namely, repeated charges, in which they threw showers of missiles at the enemy, and retired before he had time to retaliate. The modern Persian idea of cavalry tactics is still the same, firearms being substituted for javelins.

The spear-heads were generally long and thin, like the modern bayonet, but varying in form, some being angular and others

more blade-like in section. Some (probably only for show purposes) had two, and others three points or prongs. The shafts were of cane.

The handles and sheaths of the daggers were usually highly ornamented in a great variety of ways. A very common weapon appears to have been the knife-dagger, of which several specimens are in the museum. It could be used either as a dagger or as an ordinary knife. The handles and sheaths of such weapons are usually plain, but many of the blades are either engraved or encrusted with gold or silver.

In former times the great personages, even the sovereign, wore daggers of various kinds. The habit, however, has now almost disappeared, although travellers thus armed may sometimes be seen.

The sword-blades, of which there are several in the museum, are good specimens of the art of damascening, which is still successfully practised in Persia, as may be seen in some of the articles of modern steel work in the collection. One of the swords (No. 615 '76) in the museum has a personal interest, having been given by the late Dost Mahomed Khan, Serdar of Affghanistan, to his brother Kohundil Khan, who lived some years as a refugee in Persia, where he died.

Another sword (No. 616 '76) in the museum bears the name of Shah Abbas (A.D. 1586); which probably denotes that it was given to some one by that king as a reward, or mark of honour. This sword is the work of a famous maker, Assad, some of whose blades are sold at the present day at such fancy prices as £40 and £50.

Another sword in the museum (No. 614 '76) bears the name of Shah Ismail (A.D. 1580), and was no doubt made in his reign.

TEXTILE FABRICS.

Persia has always been peculiarly rich in the various products of the loom: carpets, now so extensively manufactured and used in all civilised countries, had their origin in Persia; which still produces perhaps the most beautiful specimens in the world.

The floor of one of the largest rooms of the Chehel Sitūn palace at Ispahan is still covered with a fine carpet of the time of Shah Abbas. The weaving of carpets must therefore have attained a high degree of excellence by the beginning of the 17th century, and consequently must have originated at a much earlier date. The Persian habit of sitting and sleeping on the ground probably led to the manufacture of fabrics specially designed to meet the requirements of such a custom, and the carpets, which thus had their origin in the common necessities of ordinary life, afterwards found their way as luxuries to other countries.

Carpets are now made in many parts of Persia, but chiefly in Kurdistan, Khorassan, Feraghan (in Irāk), and Kerman; each of these districts producing a distinctive kind both in texture and style. The finest are unquestionably those of Kurdistan, of which good specimens exist in the museum. The pattern does not represent flowers, bouquets, or other objects thrown up in relief from an uniform ground, like so many of the inappropriate designs of Europe, but looks more like a layer of flowers strewn on the ground, or a field of wild flowers in spring; a much more suitable style of ornament for a fabric meant to lie under foot. The borders are always well marked and usually of brighter colours than the centre. Besides the ordinary "Kali," or pile carpet, others, called *Do-rū* or Gilim-i-Kurdistan, very thin and smooth and alike on both sides, are made in Kurdistan, of which there is a specimen in the museum. These *Do-rū*, from their portability,

are much used in travelling for spreading by the roadside during the halts for pipes and tea. The finer ones are often used as table-covers.

The carpets of Feraghan resemble those of Kurdistan in style, although the texture is looser, and the pattern simpler. They are consequently much cheaper and in more general use.

To cover a large room with fine Kurdistan carpets would cost an enormous sum, £3 or £4 per square yard; good Feraghan carpets not costing more than fifteen to eighteen shillings the square yard. The Kurdistan are generally placed in particular parts of a room, as sofas might be in Europe.

The Khorassan carpets are somewhat superior in texture to those of Feraghan, but the patterns are generally more realistic; the flowers, &c., being represented as standing out of the ground. There is a fine Khorassan carpet in the museum made by the Kurdish settlers on the Turcoman frontier.

Kerman carpets are the next in value to those of Kurdistan, but the designs are usually still more realistic than those of Khorassan. Besides flowers, figures of men and animals are not uncommon.

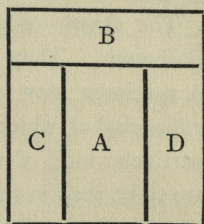
In the museum are good specimens of a totally different style of carpet—the Turcoman. The texture is very good and the pile is peculiarly velvety to the touch. The design, however, is crude, and the colours, although rich, are few in number. Still it is astonishing to think that, such as they are, these carpets are woven in the tents of a wild nomadic race like the Turcomans.

Of late years there has been unfortunately a slight importation from Europe into Persia, both of colours and designs which are far from being an improvement.

The carpets of every description are made without machinery, the loom being simply a frame on which the warp is stretched. The woof consists of short threads woven and knotted into the warp with the fingers without a shuttle. When a row of the woof is thus completed, a sort of comb is inserted into the

warp and pressed or hammered against the loose row of woof until it is sufficiently tightened to the rest of the web. The pile is formed by merely clipping the ends of the woof until an even surface is obtained. The weaver sits with the reverse side of the web towards him, so that he depends solely on his memory for the formation of the pattern.

Carpets are generally somewhat long and narrow, which makes it difficult to adapt them to our method of carpeting a room. The reasons for the adoption of this long narrow shape are several. First, a narrow carpet is more easily woven than a broader one, and requires a smaller frame on which to stretch the warp. Secondly, the rooms in Persia are usually narrow in proportion to their length, owing to the want of proper timber for the roofs and ceilings. Thirdly, the space on the floor covered with carpet is still further narrowed by the habit of laying strips of felt at the upper end and along the sides of the room, as explained by the diagram, in which A is the carpet proper or "Kali," B the *Sarandāz* (literally, a thing thrown on the head or upper end), and C D the *Kenāreh* or borders. The *Sarandāz* and *Kenāreh* are almost invariably of thick felt specially made for the purpose, their thickness making them softer and more comfortable to sit upon than ordinary carpets.



These felts or *Nümūd* are made in many parts of Persia, but chiefly at Ispahan and Yezd. The material consists of all kinds of wool mixed together, that of the camel predominating. The colour is generally brown, but the surface on one side, and sometimes on both, is ornamented with geometric and other designs in different colours, which are inlaid (so to speak) in the *Nümūd*, and not simply stamped on the surface. The best *Nümūds* for *Sarandāz* and *Kenāreh* are an inch and upwards in thickness, and are therefore very soft. The large *Sarandāz Nümūds* are usually

much broader in proportion to their length than the carpets, and are consequently better fitted for use in ordinary European rooms. Their softness makes them peculiarly suitable for bedrooms.

The Sarandāz and Kenāreh are again not unfrequently covered with some other material, such as coarse linen, for the purpose of keeping them clean, or embroidered cloths, damasks, &c., for the purpose of ornament.

The shawls of Kerman are not much inferior to those of Cashmere. They are woven by hand similarly to the carpets. A specimen may be seen in the museum. The material called "Koork," of which the shawls are made, is the under wool of a particular kind of white goat. Numerous flocks of these animals are to be seen in the neighbourhood of Kerman. Like the Merino sheep in Spain, the flocks migrate annually according to the season, in which respect they are like almost all the flocks and herds of Persia. I therefore made inquiries at Kerman why the "Koork"-producing goats were only to be found in that neighbourhood, and was informed that in that district the rapid descent from the high plateau of Persia to the plains near the sea afforded the means of keeping the flocks throughout the year in an almost even temperature and in abundant pastures, with a much shorter distance between the summer and winter quarters than in other parts of Persia, and that such an even climate without long distances to traverse in the course of migration was necessary to the delicate constitution of the animal, or rather to the softness of its wool. The whole of the "Koork" is not made use of in the looms of Kerman, a large quantity being annually exported to Amritsur in upper India, where it is manufactured into false Cashmere shawls.

Besides the ordinary long shawls of which men's and women's tunics are made, others of a single colour, called silsileh, are made at Kerman, which are afterwards richly ornamented with needlework. Of these several specimens are in the museum, in

which the softness of the shawl and the richness of the embroidery are both to be admired.

In describing Kerman in the 13th century, Marco Polo says, "The ladies of the country and their daughters also produce excellent needlework in the embroidery of silk stuffs in different colours, with figures of beasts and birds, trees and flowers, and a variety of other patterns. They work hangings for the use of noblemen so deftly that they are marvels to see, as well as cushions, pillows, quilts, and all sorts of things." (Sir G. Yule's edition, p. i. 86.)

Shawls of a coarser kind are also made at Yezd, of which a specimen may be seen in the museum, in a pair of door-curtains (No. 1061 '75).

Silks are woven at Yezd, Kashan, and Resht, which towns are also the centres of the cultivation of the silkworm. Several specimens of silk cloth and velvet from Kashan may be seen in the museum (Nos. 1303 '74; 790, 815 '76), and a pair of wave-patterned silk curtains from Resht (No. 1065 '75). But the most artistic silk textiles of Persia are the beautiful shawls called "Hussein Kuli Khani," probably from the name of the man who first invented or patronised them. One of them is deposited in the museum collection (No. 513 '74). The face resembles that of a fine Cashmere shawl, the reverse side being loose and flossy. Considering that, like the carpets and woollen shawls, these Hussein Kuli Khanis are woven by hand, it is wonderful that they should be sold at from £3 to £4 a piece. Until the recent failure of the silk crop from disease, there was a large annual exportation of raw silk from Ghilan, the province on the Caspian of which Resht is the capital. At Kashan and Yezd, where the supply has always been limited, the whole crop is spun and woven in the district.

Brocade, of the most various and intricate designs, some beautiful specimens of which are in the museum, was extensively made in the time of the Sefavean dynasty. It was then

chiefly used for ladies' tunics, but also for door-curtains, serandaz covers, &c.

Perhaps the most interesting specimen of the brocade of the Sefavean time in the museum is the royal standard (No. 2318 '76), the design of which consists entirely of inscriptions. The letters are wonderfully well formed, especially when we note that they are woven and not embroidered. The centre of the flag is covered with repetitions of the following inscriptions: "Oh Prince of Princes!" "Oh maker of wonders!" "Oh fortunate Ali!" Round the outer and inner of the three borders runs a repetition of the following: "In the name of God the merciful, the compassionate. There wants but little for the infidels to shake thee and make thee perish by their looks when they say Mahomed is indeed a madman; but this is not so; it is counsel sent for the people of the world." The middle border contains a repetition of the following: "He is the great God without defect. Help comes from God and victory is near. God is the revealer and the omniscient. We have laid open to thee the way of victory. He is most high, and the leader. This flag shall always be fortunate to thee." The last phrase is in Persian, and all the others in Arabic. The slightest acquaintance with the process of weaving will make any one appreciate the great skill with which the flowing forms of the letters are rendered, and the double difficulty of making both sides appear almost equally perfect.

Although it may be difficult to prove that brocade weaving is an art of Persian origin, there is no doubt that it has been known to the Persians from the most remote antiquity. The figures sculptured in relief at Persepolis, and those impressed on the coins of the Arsacide and Sassanide dynasties sufficiently indicate stuffs of gold and silver thread. Marco Polo, who travelled in Persia towards the end of the 13th century, in speaking of the eight kingdoms of Persia (chap. xv.), says, "In the cities there are traders and artizans who live by their labour and crafts, weaving *cloths of gold and silk stuffs* of sundry kinds." The brocades sent

by Haroun-el-Raschid (about A.D. 800) to Charlemagne were probably woven in Persia, as unquestionably were those similarly sent to European sovereigns by Shah Abbas in the end of the 16th century. Those in the museum collection are mostly of that time, as shown by the form of the garments in which they appear. Chardin (chap. xviii.) says, "On fait des brocarts d'or qui valent environ 30 écus le ponce, ou onze cents écus l'aune. Il ne se fait point d'étoffe si chère partout le monde."

Gold and silver brocade of simpler design and inferior quality is still made at Ispahan. It is used almost exclusively for the short wide petticoats (or rather trousers) which form the most prominent part of a Persian woman's indoor costume. In the specimen (No. 837 '76) in the museum it will be remarked that there is only one border, designed to form the ornament round the bottom of the skirt, the depth of the garment corresponding with the width of the piece. It costs about £3 the yard, so that a piece sufficient for a Persian lady's petticoat of this material costs about £20.

Silk cloaks or *abba*, ornamented with designs in gold thread, like the specimens Nos. 1303 '74 and 839, 840 '76 in the museum, are also of modern manufacture, and may be classed as brocade.

NEEDLEWORK AND EMBROIDERY.

Of this class there is a large and varied collection in the museum. The embroidered shawls of Kerman have been already referred to. Small embroidered carpets, Sarandāz covers, &c., were extensively produced and used in Persia some 200 years ago; Ispahan, the capital at that time, being the chief seat of this industry. The small embroidered carpets were of two kinds, one for kneeling upon in prayer, and the other for sitting upon in the outer or dressing room of the bath. The former is always distinguished by a small embroidered mark or panel with inscription



Carpet, dark blue velvet, embroidered in gold and silver thread and silk. 859 '76.

near one end of the carpet, meant to mark the spot on which to place the little piece of holy earth from Kerbela to be touched by the forehead during the prescribed prostrations. The groundwork of both kinds is generally of common cotton cloth, although sometimes of silk, the needlework being in silk thread of various brilliant colours, representing flowers, bouquets, &c.

In a carpeted room the difficulty of obeying literally the commandment of the Koran, to bow the head to the *ground* in prayer, is got over by thus placing on the carpet a small disc of clay or stone and touching it with the forehead. Another illustration of the manner in which many Persians, while neglecting all "the weightier matters of the law," are prone to pay scrupulous attention to "the mint, anise, and cummin," is afforded by the curious device by which they evade the spirit and fulfil the letter of the prophet's injunction not to make for themselves vessels of silver and gold. "A vessel," the Persian Pharisee says to himself, "is a hollow article capable of containing a liquid. A teaspoon, for instance, is a vessel, and must therefore be made of one of the meaner metals. I wish, however, to have it of silver; but how can I have my wish without breaking the law? Bore a small hole in the bowl; the spoon will thereby cease to be a vessel, and consequently be *helāl* or lawful."

Another kind of close needlework was used for the loose trousers of Persian ladies, of which there is a varied collection in the museum (Nos. 791 to 803 '76). In these it will be seen that the groundwork of coarse calico is entirely covered and hidden by the elaborate needlework in silk or wool. A change of fashions (for even in Persia fashions ultimately change) has long ago discarded this particular kind of embroidery. Another class of needlework is represented by some specimens in the museum, in which geometric designs are worked in white thread on a white ground of cambric or calico. This style of needlework is employed at the present day to embellish the edges and network visières of ladies' veils (*rūbānd*). In some of the specimens



Patchwork Carpet or Cover. 855 '76.

(No. 846 '76) it will be remarked that the needlework has no reverse side, being equally finished on both faces.

Embroidery in gold and silver is now sometimes used for saddle-cloths, holster covers, &c., of which there are examples in the museum. The saddle-cloth (No. 790 '76) was made in Teheran for the late mother of the present Shah. There is also a large carpet (No. 859 '76) of velvet, embroidered in gold and silver, of much earlier date, probably the beginning of the last century. Kazvin is noted by the Persians for this kind of embroidery.

Regarding costumes in general it may be remarked that the introduction of foreign materials and increased intercourse with Europe have within the present century, and notably within the last twenty years, brought about a very marked change in the style of the national dresses, which had previously varied as little as did the manners and customs of their wearers.

A peculiar kind of embroidery and patchwork combined is largely made at Resht, and to some extent at Ispahan, at the present day. It consists of a patchwork of minute pieces of broadcloth of different colours, the seams and some other portions of which are then covered with needlework also variously coloured the whole forming a combination of geometric and floral ornamentation. The colours being of the brightest, the general effect is perhaps somewhat gaudy. These "*Gul-Duzi-i-Reshti*," as they are called, are mostly used by the Persians for saddle-cloths and showy horse clothing, for which they are not inappropriate. They also serve for *Sarandāz* and *Kenāreh* covers (see above), and now-a-days for table, sofa, and chair covers, where intercourse with Europeans has introduced such articles of furniture. Several specimens may be seen in the museum collection (Nos. 938 '69; 855 '76).

Printed calicoes have for ages been a characteristic manufacture in Persia. Block printing, which in all probability originated in Persia, is still extensively carried on at Ispahan. The pieces are not of large size, and instead of having a small pattern repeated

ad libitum, like European prints, have generally each only one design, which covers the whole piece, being in this respect like the carpets. They are chiefly used for door-curtains, table-cloths, and bed-quilts, and also as winding-sheets for the dead, for which purpose special ones bearing texts from the Koran are manufactured.

The French name "Persiennes," applied to certain kinds of European prints, would seem to point to Persia as the country whence they were first introduced into Europe.

Regarding cotton prints, the following notes, obtained from a Persian workman employed in the trade at Ispahan, may be of interest.

The finer kind of printing, such as the table-cloth (No. 2329 '76), is called *Kalemkār* or *pencil-work*, although only some of the lines and colours are laid on with the style or pencil. In former days very fine cotton cloths were woven in Persia, but their manufacture has now ceased owing to the introduction of the cheaper fabrics of England. The finer kind of printing is therefore now applied to foreign cloths only. Coarse sheeting for various purposes is still made in the country.

For certain colours, blocks of hard wood with the design carved in relief (such as the specimen in the museum No. 740) are used, while other colours are applied by hand with the pencil. Each block contains one compartment of the design, which is repeated as often as required. Every colour has a separate block, so that the process resembles that of chromo-lithography. The general design usually comprises a good many compartments of various patterns, each of which is drawn on a geometric basis capable of repetition either by itself or in combination with others. As, moreover, each compartment has a separate block for each colour, some idea may be formed of the number of blocks required for the whole design, which, as already stated, is finally completed with the pencil.

The cloth is first cut up into pieces of the sizes to be printed.

These pieces are then immersed for half an hour in a bath of the half-decomposed fæces found in the large intestines of sheep. After drying in the sun and washing they are kept, until thoroughly impregnated, in a jar containing a paste of pounded gall-nuts, after which they are dried in the sun without washing. They are then ready for the printing to begin.

The black colour, which forms the basis of the design, and which is the first to be printed, is thus prepared. A quantity of old nails, rusty iron, &c. is placed for fourteen days in a jar of water, which is stirred up from time to time. The water is then drawn off, and after adding to it a small quantity of castor-oil and some alum, it is boiled down to a thickish consistency suitable for application to the printing-block. For the red colour *Bol Armenian* is boiled in alum, into which decoction are thrown little muslin bags of the gum of the apricot or other tree.

By the application of these two colours—black and red—by means of the blocks, the greater portion of the design is completed. The cloths thus stamped are of a darkish ground, owing to their previous preparation described above. They are now boiled for four or five hours in a decoction of madder and gall-nuts, after which they are spread out in the sun by the bank of the river, where they are gradually bleached by the sprinkling on them of large quantities of water, an operation which takes about a month to complete. The ground is then perfectly white, and the black and red colours are intensified and fixed.

Other colours, if the design contains any, are afterwards applied. The blue is thus prepared. Indigo is first worked into a smooth paste and then boiled in a copper pot with water, containing a certain proportion of potash, lime, and grape treacle, until the liquid attains the proper degree of consistency. It is then applied hot to the cloth, either by means of the block or a pencil of willow wood. The stuff is then washed and dried.

The brownish yellow colour, which is made by boiling pomegranate skins in alum, is similarly applied either by block or with

a pencil of camel's hair. Other colours are added in a similar manner, the stuff being re-washed and dried after each.

The process of calico printing, it will thus be seen, is extremely slow and laborious. The result, however, is remarkably good, the colours being both brilliant and durable. Owing to the cheapness of manual labour in the country, the cost, moreover, is trifling.

There are various specimens of this art in the museum, of which the table-cloth (No. 2329 '76) may be taken as a good typical example. At meals (as at all other times) the Persians sit on the ground. The table-cloth, of size proportionate to the number of guests who are seated round it on their heels and knees, is spread in the middle of the floor, flat loaves of bread being placed before each guest on the edge of the cloth, to serve as plates and napkins. The pilao or plain boiled rice, which forms the *pièce de résistance*, is set in the middle surrounded by the various dishes, all of which are eaten with the fingers and generally in silence. This explains the meaning of the inscription (addressed to the owner) imprinted on the specimen we are referring to :

"O thou whose generous table-cloth is ever spread,
The world is shamed by the bounty of thy hospitality;
The sun is as a round loaf on the border of thy table-cloth,
And Jemsheed * gathers the crumbs of the table of thy liberality."

I believe that an examination not only of the textiles but of the other classes of articles in the museum will show that Europe is greatly indebted to Persia for many of the forms of art as now applied to manufactures.

METAL WORK.

In the museum collection there is a varied assortment of ancient and modern metal work in steel, brass, and copper. The steel and brass work is mostly from Ispahan, and the copper work almost exclusively from Kashan.

* A king proverbial for his generosity and hospitality.



Vase: "Dakhl-i-pul." 497 '74.

Among the specimens of steel work one of the most remarkable is perhaps the dervish's conch (No. 405 '76), made in one piece and beautifully ornamented with engraving and inlaid gold. This specimen, which is not more than ten or twelve years old, shows

that the art in working in damascened steel still attains a high degree of perfection in Persia. Among the older specimens in the museum may be noticed a brassard, or arm-guard (No. 639 '76), the workmanship of which is remarkably fine.

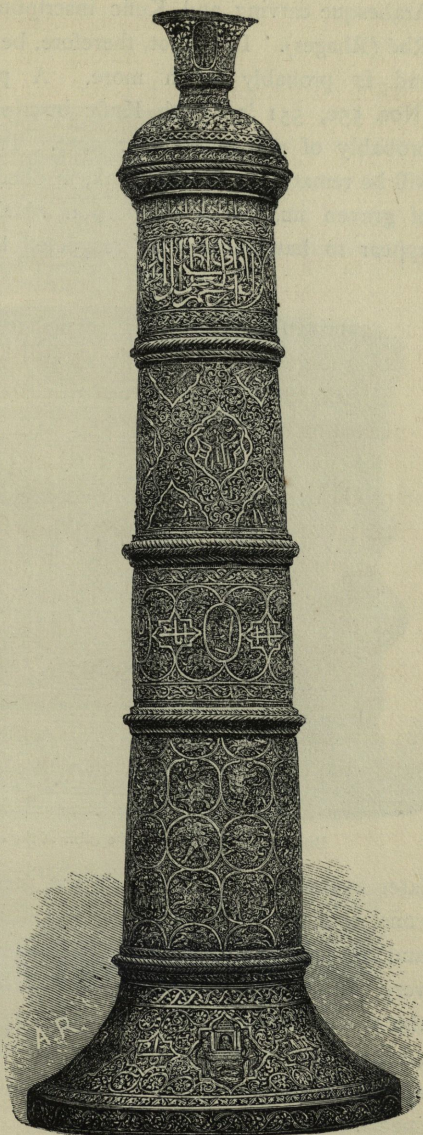
Almost all the arms and other articles in steel (it may be remarked) are damascened, the value of the result depending on the grain and temper of the metal. The most famous damascened steels were those of Ispahan, Korassan, Kazvin, and Shiraz, at which last place sword-blades were chiefly made. The true damascene is made of a particular kind of iron. After the object is forged it is placed for six or eight days in the furnace of a hot bath, where the greatest attention has to be paid to the even heating of the article. The bath is heated with the dried dung of cows and other animals, which gives a steady and not very intense heat, and is supposed to contain the salts necessary for the formation of true damascene. When the article is taken out of the furnace it is left at the temper it has therein acquired. It is then finished and polished. To bring out the grain a certain mineral (of which a specimen may be seen in the museum) is then applied in the following manner. About three parts of the mineral are dissolved in ten of water, over a slow fire in an earthenware or leaden vessel. The object is then slightly heated and a little of the liquid applied with a cotton wad, after which it is washed in cold water. If the damascene does not appear sufficiently the operation is repeated. The object must be thoroughly cleaned and polished before the mineral is applied.

Many of the arms and other metals are variously ornamented with gold and silver, which there are several methods of applying. Incrustation, the most perfect method, is done by cutting channels in the metal into which the gold or silver wire is then hammered. By another method the gold and silver is applied in the form of very fine wire, by hammering it on the surface of the article previously slightly scratched to make it hold, the operation being completed by burnishing. The third method is simply gilding

with gold-leaf, which is fixed to the surface of the metal by rubbing and burnishing with an agate or other hard stone. The first of the above methods is seen in almost all the ancient articles, but is now very little practised. The second and third are still employed.

The most remarkable ornamentation of Persian metal work, however, is the carving and engraving, the finest of which, now rather rare, is in relief. Good examples of it, however, may be seen in some of the old arms and armour in the museum collection.

Of brass work there are specimens in the museum of all ages, from soon after the Arab conquest until the present day. The oldest article is probably the large mortar (No. 466 '76) with



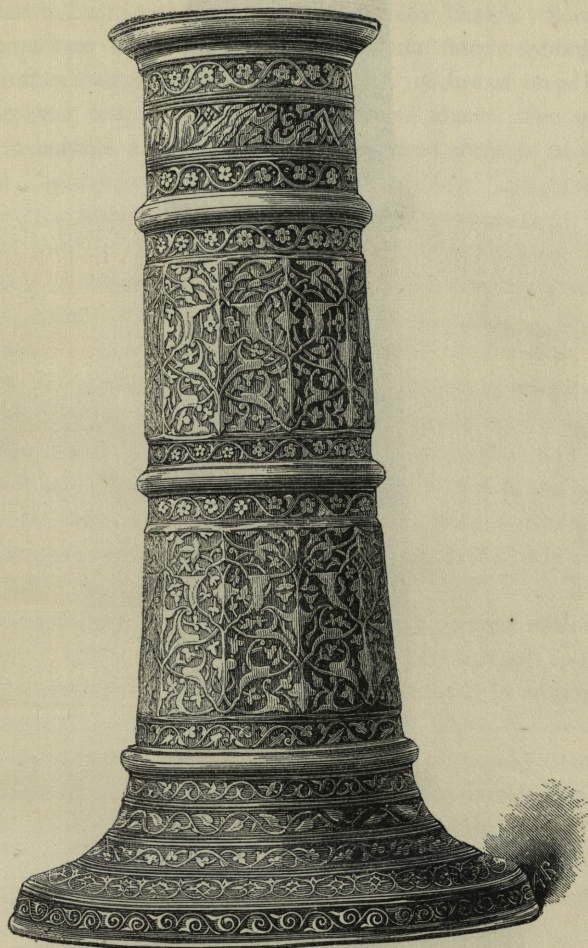
Damascened Lamp-stand: height 2 ft 10 in. 1304 '74.

Arabesque carving and Kufic inscriptions found in the ruins of Rhé (Rhages). It cannot, therefore, be less than 600 years old, and is probably much more. A pair of engraved bowls (Nos. 550, 551 '76) with Kufic inscriptions inlaid in silver are probably of not much later date. The faces of the figures, it will be remarked, are left blank, in obedience to the prohibition of graven images—a prohibition which, by the way, does not appear to have been long respected by the Persians. In the



Bronze Mortar, found in the ruins of the city of Rhages. 466 '76.

later examples of brass work the prevailing style of ornament consists of minute engravings representing figures of men, animals, and monsters, interlaced with scroll patterns and borders of very various devices, many of which are highly artistic. In the more modern specimens, the engraving is often *à jour* in addition to ordinary engraving on the surface. Among the specimens of brass work Nos. 11, 1365, and 1361 '74 may be specially mentioned.



Lamp-stand. 484 '76.



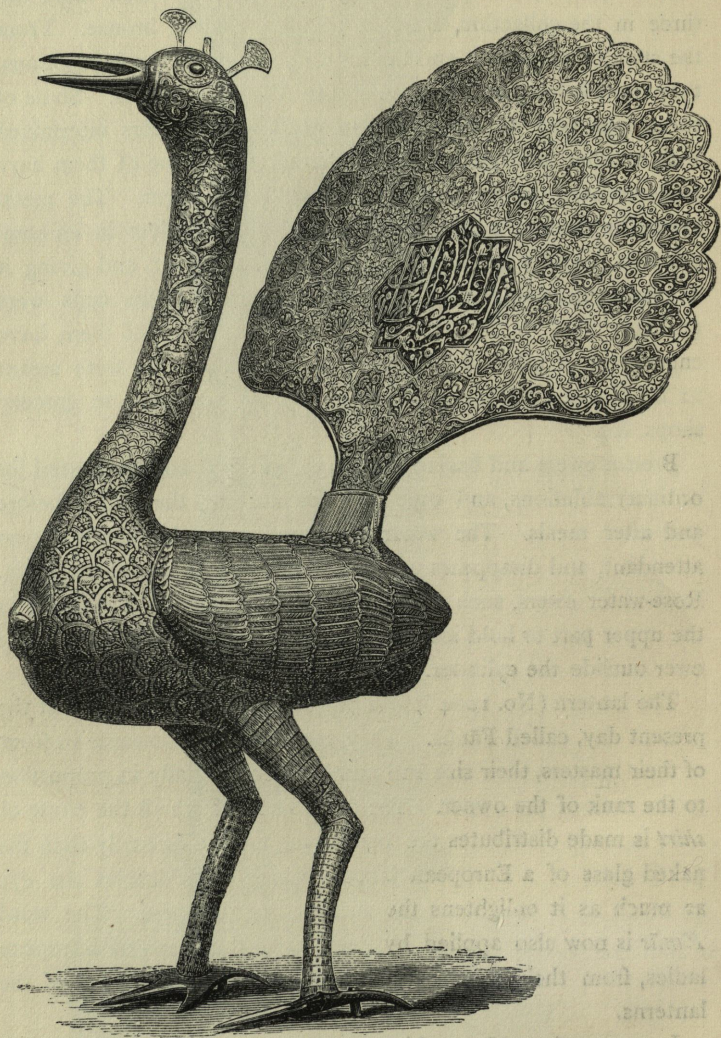
Lamp-stand. 500 '74.

The round flat cups (Nos. 552 '76, &c.), of which there are three in the collection, are of a peculiar kind of bronze. From the style of ornament, and the kind of writing in the inscriptions, they must belong to the time of the Abbaside khalifs. Some of these cups bear an inscription in small Kufic letters intermixed with another inscription in large characters. Some of them have well-executed designs incrusting in gold and silver. The metal seems to contain a certain quantity of gold or silver in its composition, thereby imparting to it a peculiar colour, and giving it a pleasanter sound than ordinary bronze. These cups were probably used in the bath. The fact that some of them have engravings of fishes would seem to imply that they were meant to hold water. They now serve only for ornament in grocers' shops, &c.

Bronze ewers and basins (Nos. 459, 461 '76) are much used for ordinary ablutions, and especially for washing the hands before and after meals. The water is poured over the hands by an attendant, and disappears under the perforated cover of the basin. Rose-water ewers, such as Nos. 460, 476 '76, have a cylinder in the upper part to hold ice, the rose-water being in the body of the ewer outside the cylinder.

The lantern (No. 1064 '76) is one of those in general use at the present day, called *Fānūs*. They are carried by servants in front of their masters, their size and number being usually in proportion to the rank of the owner. The oiled linen of which the cover or *shirt* is made distributes the light much more effectually than the naked glass of a European lantern, which often dazzles the eye as much as it enlightens the surrounding darkness. The word *Fānūs* is now also applied by Persians to the skirts of European ladies, from their supposed resemblance to the "shirts" of the lanterns.

Lamps, such as No. 496 '74, are still in general use throughout Persia, although in the larger towns they are being gradually superseded by the introduction of European lamps and candles.



Peacock. 1305'74.



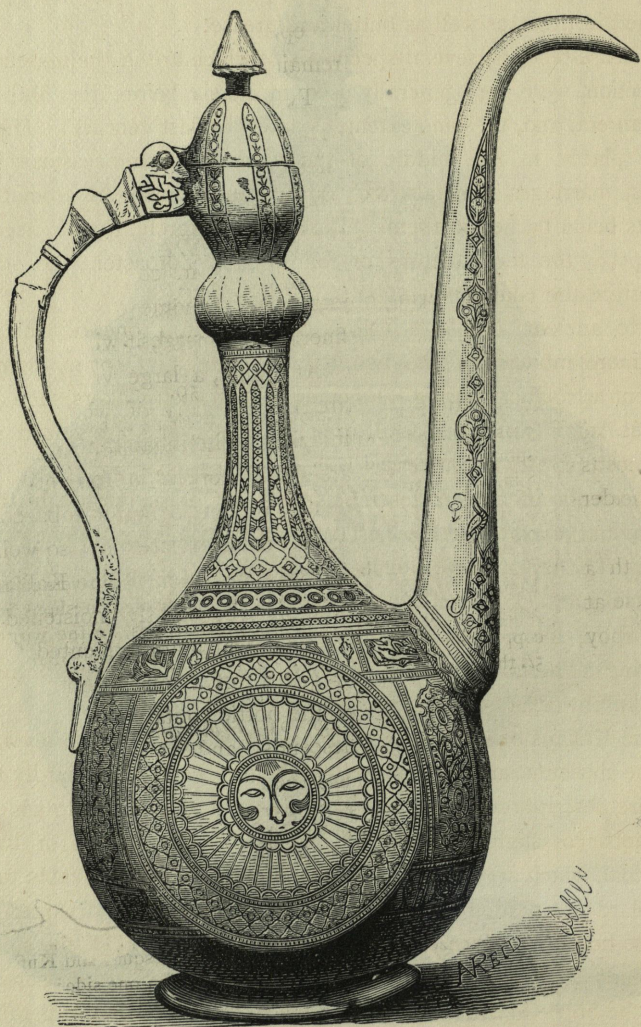
Incense-burner. 1366 '74.



Incense-burner. 1365 '74.



Incense-burner, pierced and chased. '11 '74.



Ewer, copper coated with white metal. 15 '74.

Usually, however, they are made for one wick only, and are mostly of earthenware. Unrefined castor-oil, produced in the country, is burned in them, as well as butter and grease.

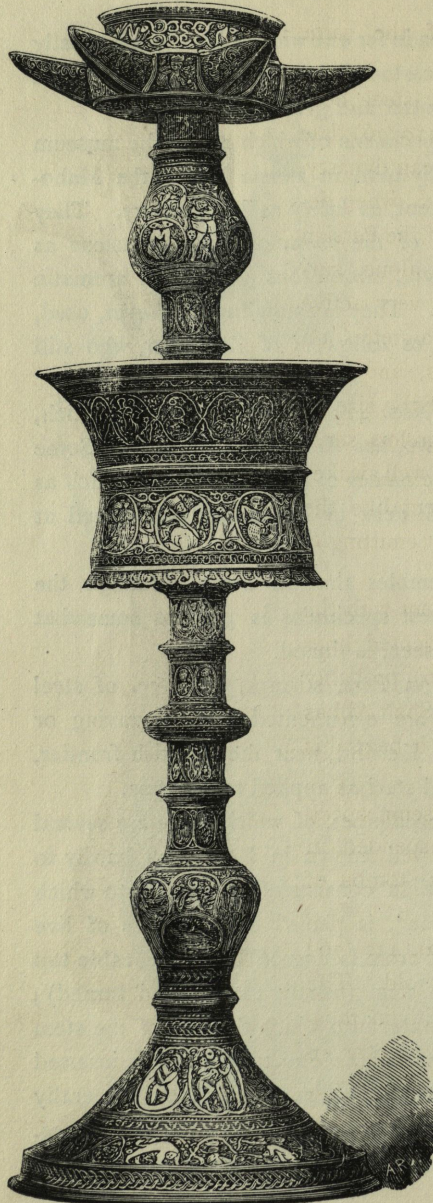
Incense-burners, several specimens of which are in the museum collection, were very generally used in Persia before the Mahomedan era, and, to some extent, as lately as last century. They were placed in the middle of the room on such occasions as feasts, marriages, funerals, &c., odoriferous gums and aromatic plants being burned in them. They are now rarely, if ever, used, except by the few Guebres, or followers of Zoroaster, who still remain in the country.

Two ancient astrolabes (Nos. 419, 530 '76); one of which, the more modern of the two, has the date A.H. 1074. Some ancient astrolabes bearing the names of renowned makers, such as Abdul Ameh (A.H. 1100), still exist in Persia, and are valued at the most extravagant prices.

The work in copper resembles that in brass, although the engraving of some of the best specimens is perhaps somewhat finer. The metal, it will be seen, is tinned.

At Bonāt, a large village in Fars, stirrups, bits, &c. of steel are made, many of which are ornamented with engraving or inlaying. The inhabitants of Kerrind, near the Turkish frontier, are skilful workers in iron and steel as applied to firearms.

The Kaliāns or water tobacco-pipes, of which there are several in the museum, are now so well known in Europe as hardly to require description. The Kaliān consists of the head into which the tobacco, slightly moistened, is placed under pieces of live charcoal, which are prevented from falling off by the movable top or guard; of a long wooden stem (usually carved and turned); of the bottle containing the water into which the end of the stem descends; and lastly, of the mouthpiece or tube which is inserted into the bottle above the water. The mouthpiece has generally a silver end, which is often ornamented with precious stones. The bottles nowadays are usually of glass, but are also, especially



Lamp for six wicks, brass engraved. 496 '74.

in the south of Persia, not uncommonly of carved and otherwise ornamented cocoa-nut shells, in which case the pipe is called *Narghileh*, from *Narghil*, a cocoa-nut. The heads are made of stone or earthenware, and those of rich men of silver, gold, steel, &c., and are not unfrequently of great value.

The tobacco smoked in the Kaliān is of a particular kind, called *Tombaku*, and grows only in Persia, whence a large quantity is annually exported to Turkey. The best quality is produced in the neighbourhood of Shiraz, in a district where the soil contains a large admixture of saltpetre.

The large flat metal spoon (No. 407 '76) bears the name of Shah Suleiman, a Sefavean king (A.D. 1667), to whom it probably belonged.

The small octagonal boxes (Nos. 1302 '73; 417, 418 '76) are worn as talisman bracelets on the upper part of the arm, and

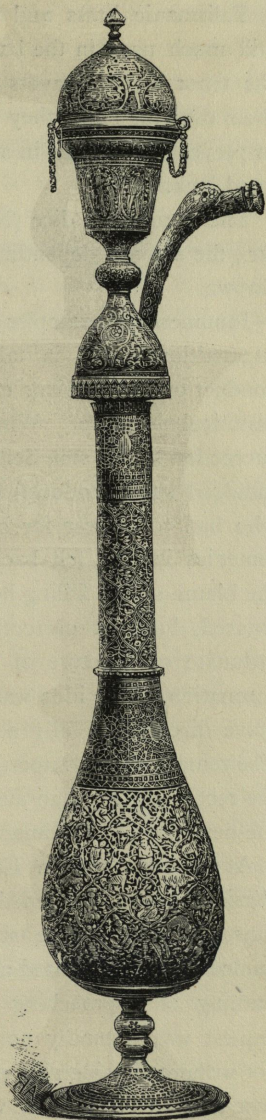
contain small Korans of the same form.

The small damascened steel bells with indented edges (No. 410 '76) date from the time of the Sefavean dynasty, as Chardin says in chap. x., when describing the magnificence of the Persian court—"The king walks alone, surrounded by eight or ten very active footmen with plumes or aigrettes on the front of their heads, and with *grelots* on their belts about the size of tennis balls. . . . These *grelots* serve to keep the footmen always well awake: the body of the *grelot* is cut like the teeth of a comb, thereby emitting a harsh sound."

The small metal instrument with the wheel, used for making indented lines on book covers (No. 412 '76), probably belonged to the library of Shah Abbas the Great (A.D. 1586), as it bears his name in gilt letters.

Large chains like the museum specimen (No. 517 '76) are suspended in the doorways of mosques, tombs of saints, &c.

The metal talismans (Nos. 420 '76; 560 to 562 '76) are very old. The Persians have still great faith in talismans, which exist in the country in every variety of form and material: iron, brass, silver, gold; stones such as agate, carnelian, jasper; cloth, paper, &c.



Hookah. 495 '74.

Talismanic brass and copper bowls, such as No. 546 '76, are still much used in the bath, especially by women. According to the tenor of the prayers recited while the water is poured from them over the body, they are supposed to be efficacious in curing or preventing disease, in averting calamity, or generally in bringing good luck.

The astrologer's dice (No. 423 '76) are used for fortune-telling, &c., the answers depending on calculations made from the points thrown.

Innumerable examples might be cited of the way in which a superstitious belief in talismans, omens, &c., affects the daily conduct of the Persians even in important matters. To take an historical instance. When Abbas II. died in 1667, he was succeeded by his son, Seffi the second. The excesses in which he indulged soon produced their natural effect, and his physicians, who had to answer for his life with their own, after trying many remedies in vain, fell back on the never-failing device of casting the blame of his failing health on the court astrologers, who, they averred, had not correctly calculated the proper moment of a fortunate conjuncture of the heavenly bodies for his Majesty's coronation. The idea was immediately taken up, and, after many grave discussions, fully accepted by the King and his ministers. The remedy decided upon, and immediately carried into effect, was the recoronation, at an auspicious moment, of his Majesty under the new name of Suleiman.

A few years ago an English officer, travelling by post with a Persian servant, happened to sneeze as he mounted his horse at sunset at one of the stages. The servant and the post-boy immediately dismounted and begged the officer, after such a plain warning of approaching danger, to halt for the night. The request was naturally not complied with, and the party started, not without considerable protest on the part of the two attendants. Just as they cleared the village, the full moon then rising began to be eclipsed. This second and stronger warning brought forth

a still more earnest appeal to return to the post-house for the night. Instead of yielding to their fears, the officer began to reassure them by an explanation of the nature of eclipses, which, however, he had hardly finished, when the party was attacked by robbers and the post-boy killed: a result which naturally confirmed all the Persians who heard of it in their opinion that unlucky omens must never be disregarded.

No nations, and comparatively few individuals, are free from some form of superstition, but in Persia it influences the most commonplace actions of daily life among all classes of the community. Entering or leaving a room, a certain foot must be put foremost; a journey cannot be undertaken, an ordinary business transaction concluded, or even a dose of medicine taken, until a consultation of the omens has been made; while the methods of averting the Evil Eye are almost innumerable.

WOOD-CARVING AND WOOD MOSAIC.

The art of wood-carving is confined almost exclusively to Abadeh, a large village in the centre of Persia. The wood used is that of the pear-tree, and the only tool employed is an ordinary penknife. The articles made are boxes and spoons; the latter of various sizes, the largest of which are for sherbets, and the smaller for soup, pickles, &c. The sherbet is served iced in a large bowl with one of the carved spoons floating on the liquid. The thinness of the bowls of these spoons, especially of those of ribbed form, is very remarkable, the more so when ornamented with inscriptions, the letters of which are raised on the right side and hollowed out on the reverse. The work-box and set of spoons in the museum collection (Nos. 1281, 1282, &c. '74) were made to order in Abadeh in 1874.

The method of carving *à jour* appears to have been long practised in Persia, and is still much employed in the ornamentation of houses and other buildings, particularly for doors and

windows. Terrace balustrades, &c. are also similarly embellished *à jour* in brick and plaster work. The box (No. 722 '76) is a specimen of this kind of wood-carving in the time of the Sefavean dynasty, fully 200 years ago. The modern Abadeh work, it will be seen, is of quite a different style.

Carving, moulding, sculpture, &c. in relief is of great antiquity in Persia, as shown by the remains of Persepolis. It is still much used and very successfully in wood, iron, and plaster work; although as applied to stone and earthenware the art is almost entirely lost.

It is to be remarked that the Persians have always (with few exceptions, such as engraved seals and modern brass work) been more prone to ornamentation in *relief* than in *intaglio*. Even the inscriptions on their tombstones, for instance, are invariably in relief; and it is almost unnecessary to observe that their seals are engraved in *intaglio* to form impressions in relief.

The backgammon board (No. 727 '76) is a specimen of comparatively modern wood-carving in relief.

The little wooden bench or footstool (No. 730 '76) is used by Persian women in the hot bath during the process of dyeing the toe nails and the soles of the feet with henna. The woman lies on her back with her heels resting on the footstool while the colour gradually permeates the cuticle, a process which occupies at least an hour. The finger nails and palms of the hands are similarly dyed.

Small cross-handled sticks (like No. 736 '76) were formerly much used by the Persians as arm-rests when seated, according to their custom, on the ground. They are now only used by dervishes.

The hand block (No. 740 '76) is ancient, and was employed for printing calico—an art known in Persia from time immemorial.

Printed calico is called in Persian “cheet,” a word of Sanskrit origin, from which our own name “chintz” is no doubt derived. For details regarding calico printing see above, page 55.

The box of Persian scales and weights contains the weights used throughout Persia. The weights are as follows, the smaller ones only being in the box: the *ghendom* or grain, the weight of a grain of corn (about .771 grains Troy weight); the *nokhod* or pea weight of 4 *ghendom* (3.086 grains); the *miscal* of 24 *nokhods* (3 dwts. 2.75 grains); the *seer* of 16 *miscal* (2 ozs. 9 dwts.); the *chorek* of 10 *seer* (2 lbs. 13 dwts.); the *mann* (tabrizi) or *batman* of 4 *chorek* (8 lbs. 9 dwts.); and the *kharwar* of 100 *mann* (805 lbs. 8 ozs. 7 dwts.).

The basket (No. 751 '76) is of ancient form, as may be seen by a reference to old drawings. The form is similar to that of the ancient Egyptian baskets (see Kitto's Cyclopædia).

The Jereed (No. 743 '76) is a stick carried by the Persians for a particular kind of practice or game on horseback. The horseman while at full gallop throws the stick on the ground in such a manner that it rebounds and circles in the air, where he again catches it in his right hand. It must be thrown so as to make the end strike the ground, otherwise there would be little or no rebound. The game in ancient times probably served as a means of gaining skill and expertness in the use of the javelin.

The wood mosaic or *Hatem Kari* is made in the city of Shiraz. Several good specimens both old and new are in the museum. The articles most frequently made of this work are boxes and looking-glass frames, but tables, chairs, &c. are also now manufactured to order. A very similar kind of wood mosaic is made in western India.

PAINTING.

The best paintings in Persia are those on a miniature scale on papier-mâché writing-cases (*Kalemdans*), and book-covers, and on small wooden boxes, of which some excellent specimens may be seen in the museum collection. The Persian *Kalemdans* or writing-cases contain a small inkpot generally made of silver, reed

pens, a pair of scissors for trimming the edges of the paper, a penknife, and a small piece of flat horn on which to cut the point of the pen. The Kalem-dans are usually of papier-mâché painted and varnished. The large one in the museum collection (No. 761 '76) is rather a box than a writing-case. The paintings on them are very various: figures, flowers, landscapes, battles, portraits, &c. The best known artists—none of whom, however, lived more than 200 years ago—are Saduk, Zaman (1700), Ashref (1740), Nadjef and Ismail (1820—30). The figures on the Kalem-dan of Mohtemed (No. 763 '76) are all excellent portraits by the artist Ismail (1830). The battle of Shah Ismail with the Turks on another of the Kalem-dans is copied from a large oil-painting in the Chehel Sitūn palace at Ispahan. The Kalem-dan (No. 765 '76) with figures of the time of the Sefavean kings is by the artist Zaman (1700). Another, with a picture of the Virgin and Child, is by the artist Nadjef. The originals of these and other figures are to be found in the paintings in the palaces of Ispahan, by Dutch and Italian artists in the time of Shah Abbas.

The pack of Persian cards (*as nas*) (No. 760 '76) consists of five series of four cards. The game somewhat resembles the European lansquenet. These cards are gradually falling into disuse, being replaced by European ones. Persians, it may here be remarked, are much addicted to gambling.

The paintings on a larger scale on canvas are very poor, especially as regards the drawing. The large pictures in the museum, chiefly of women, were bought, not for any interest they might have from an artistic point of view, but rather as illustrations of costumes, national types, &c. They were originally set as mural decorations of niches in the Shah's palace in Teheran, whence they were removed during recent alterations. They all belong to the time of Fath Ali Shah in the beginning of the present century. The portrait of Fath Ali Shah himself (No. 707 '76) is by his chief painter, Abdullah Khan, who died at a great age in the beginning of the present Shah's reign. He is the

painter of the galleries of the Negaristan palace in Teheran, representing Fath Ali Shah surrounded by his courtiers and foreign ministers.

In portraits the Persian artists have a remarkable power of catching a likeness, and they also excel in flower painting, of which several specimens may be seen in the museum. In fact art in Persia is essentially art as applied to manufactures.

MANUSCRIPTS.

Many fine examples of these may be examined in the museum collection. For many centuries the Persians have ranked calligraphy as one of the highest and most important of the fine arts. The absence of the printing-press has no doubt been the chief cause of the high esteem in which handwriting is still held. Good handwriting is considered a great accomplishment among all well-educated Persians, and is still perhaps more highly prized than even a good style in composition. Firmans, state papers, and formal documents of all kinds are always written with a special regard to their mere outward appearance.

The names of several old masters of calligraphy are still well known in Persia, most of them, however, with the exception of Yakoot (A.D. 1250) and a few others, belonging to the last three centuries. Some of the specimens of their handwriting are of great value, a single line of the writing of Mir, for instance, selling for two or three pounds sterling. Many of the manuscripts in the museum may be appreciated as works of art even by people unacquainted with the language in which they are written. Some of the illuminated first pages and headings of chapters are extremely beautiful and well worth examination. In Europe this style of illumination would probably be called Arabesque: falsely so, however, as there is little doubt that it is of Persian and not Arabian origin. As a specimen of minute, and at the same time perfect, handwriting may be cited a miniature Koran in the

museum collection (No. 690 '76) which requires a magnifying glass to be seen to advantage. In some of the manuscript books the coloured illustrations are also worthy of notice. The gradual transformation of the Arabic alphabet from the Kufic to the present Persian form of letters may be traced in some of the ancient manuscripts in the museum.

The paper, independently of the handwriting, is worthy of notice. Most of the specimens resemble thin parchment in texture. One kind in particular, known as "Khan Baluk," manufactured in China, is highly prized by Persian amateurs. It must have been made in layers, as a single leaf can be split into several leaves. Other sorts are the Kashmiri and Dowletabad from India, and Fasdooghi from Baghdad. When books could only be produced by the tedious process of handwriting, the durability of the paper must naturally have been a quality to which special attention was paid. The ink of the old manuscripts is also to be remarked; remaining, as it does, clear and black after hundreds of years. Of late years lithographic printing has come into very general use, and since the return of the Shah from Europe a printing-press with movable type has been set up in Teheran. Calligraphy as a fine art in Persia may, therefore, be expected to decline, and probably ere long to disappear.

In connection with manuscripts, mention may be made of book-covers, of which some specimens, both old and new, may be seen in the museum. The finest (No. 701 '76) is of embossed gilt leather on the outside, and carved coloured leather within, supposed to be at least 300 years old. In some of the others the inside of the cover is of old shagreen, which would appear to be of Persian origin.

The name *shagreen* is probably derived from the Persian word *sāghri*, meaning the back of a beast of burden, and hence also the leather made from the skin of that part of the animal. Persian shagreen, as Chardin informs us, was in fact made of asses'

hides prepared in a particular manner with a small, black, hard grain called *tokhm-i-kazvini*, which gave to the surface of the leather its peculiar granulated appearance. The skins, after undergoing a treatment with lime, were tanned with salt and gall-nuts.

Some of the manuscripts are mounted on boards of marbled paper, which is interesting as showing that this peculiar style of tinting paper has long been known and practised in Persia.

ENAMEL.

Enamelling on gold and copper is an art which is still much cultivated in Persia. The objects to which it is most generally applied are the heads of "Kilians" (water-pipes) and coffee-cup holders. In the museum there is a remarkable, and probably unique, example of Persian enamel on a large scale (No. 645 '76), a copper tray enamelled on both sides with variously coloured flowers on a white ground. The Armenian inscription in the centre gives the date (A.D. 1776), and purports that the tray was made for the pleasure of the "Prince of the Armenians." This article was brought from Ispahan, and may, therefore, have been made by an Armenian of the adjacent colony at Julfa, established by Shah Abbas the Great in the beginning of the 17th century, with the double object of introducing Armenian arts and manufactures into the heart of his own kingdom, and of depopulating a tract of country on the borders of Turkey, and thereby rendering the Turkish invasions of Persia more difficult.

JEWELLERY, ENGRAVED GEMS, ETC.

There are a few specimens of jewellery and silversmiths' work in the museum; enough to give an idea of the style of the work. Among the articles may be mentioned a pair of massive gold enamelled earrings (No. 515 '74), some filigree coffee-cup

holders (No. 671 '76), an embossed silver box (No. 672 '76), and a small silver opium box (No. 514 '74). The Persians are almost all more or less addicted to opium eating, although the habit is seldom carried to a pernicious extent. Opium pills are carried in the pocket in small boxes like the one above referred to.

In the art of seal and gem engraving the Persians are deservedly famous. A considerable collection of amulets, as well as seals, exists in the museum, which might be increased to an indefinite extent. Most of these are ancient, but so renowned are the Persians at the present day for engraving on gems, that pachas and other magnates in Turkey, Egypt, &c. get their seals engraved in Teheran. The art is extensively practised, chiefly on account of the universal habit of sealing instead of signing letters and documents. The most famous engraver of comparatively modern times is Toher, who lived about the year 1600. A stone engraved by him would cost from £20 to £30 at the present day.

In the old seals it will be observed that the engraved surface is convex or *bombé*, while in the more modern it is flat. This is probably owing to the fact that in former times, when documents were sealed in wax, the convex form left a hollow, and therefore a protected and durable, impression; while the flat form was necessarily adopted when the present habit began of sealing in ink on the unyielding surface of the paper itself.

MUSICAL INSTRUMENTS.

The Persians are fond of music, although their airs are rather incomprehensible to European ears. Their music sounds almost as if it could not be written on our stave, as the intervals in the octave seem to correspond neither to the major nor minor scale, although somewhat approaching the latter. The instruments in the museum are those generally used for accompanying singing

—viz. the dulcimer, the guitar, and the drum. Of each there are various kinds in the country.

In former times musical instruments were more various, and music appears to have been studied as a science. Several treatises on the subject containing gamuts and scales still exist, but the art is now neglected as a general accomplishment, and is left as a *spécialité* to a not very respectable class of the community.

Brass bands for military music have lately been introduced into the army, the instruments and instructors being, however, European. Large straight brass trumpets have been used from time immemorial for sounding flourishes at sunset, and on certain other occasions ; but they can hardly be classed as musical instruments. The establishment of trumpeters and drummers, considered as specially appertaining to royalty, is called the *Nakara Khaneh*. The sunset flourish is blown at Teheran and the other principal cities of Persia in an elevated porch overlooking the great Meidan or square. Each trumpet emits only a single note, neither in unison nor concord with the others, so that the general effect of the performance, although sufficiently striking, is peculiarly weird and dismal.

For many of the details contained in the above notes on Persian artistic manufactures, especially earthenware, I am indebted to the researches of M. Richard, who has carefully studied the subject during the last thirty years.

In conclusion, I may remark that the decline of many artistic manufactures in Persia in modern times is due, in a great measure, to increased communication with Europe, and to the consequent introduction of European articles, which gradually supersede the native productions. Thus, shawls are giving way to broadcloth, native cottons to Manchester chintzes, earthenware vases to European glass, and metal work of all kinds to foreign substitutes. And it would appear that the Government is not

sufficiently enlightened to perceive that this process of increased importation, without a corresponding increase in the exports, is rapidly impoverishing the country. The remedy would of course be, not to stop or throw obstacles in the way of the imports, as any attempt in that direction would only intensify the evil which it sought to alleviate; but rather—by creating better means of internal communication, by providing greater security to property, by removing restrictions on private enterprise, and in short by the performance of the ordinary functions of all good governments—to develop the resources of the country both in natural and manufactured productions. The balance of trade in favour of Persia might thereby be restored, and the present gradual impoverishment be arrested. As matters stand, the provinces are drained, almost to destitution, to swell the income of the capital, whence the larger portion of it has to be remitted to Europe. Under such adverse circumstances, artistic manufactures can hardly do otherwise than decline, as the native demand for them has steadily diminished, while a foreign one has not yet been created to supply its place. Many arts, however, still survive, which an enlightened government might easily foster and develop into important sources of national wealth and prosperity. But whether there is any immediate hope of such a beneficent revolution taking place, it is hardly within the scope of this brief dissertation to discuss. When eastern countries are brought into communication, and therefore into competition, with the west, it requires more patience, sagacity, and perseverance, than any of them have hitherto shown, to prevent their suffering in many respects by the contact; and Persia, as yet, forms no exception to the general rule.

R. MURDOCH SMITH, Major, R.E.

Teheran, July 11th, 1876.

APPENDIX.

CLASSIFIED ABSTRACT OF THE OBJECTS FORMING THE PERSIAN COLLECTION IN THE SOUTH KENSINGTON MUSEUM.

A complete Catalogue, containing full descriptions of all the objects, has been prepared, and may be obtained at the Catalogue Stall near the entrance.

DIVISION I.—METAL WORK.

246 Objects.

Astrolabes. Brass, engraved . . . 2	Candlesticks. Bronze or brass, pierced or engraved . . . 11
Badge. Steel, pierced . . . 1	Caskets. Brass, pierced or en- graved . . . 4
Basins. Bronze or brass, en- graved or pierced . . . 4	„ Steel, engraved . . . 1
„ Copper, tinned . . . 1	Chains. Brass . . . 2
Bells. Steel . . . 2	Clasp. Brass . . . 1
Bowls. Black metal, inlaid . . . 1	Coffee-pots. Brass, chased . . . 1
„ Bronze or brass, engraved, inlaid or pierced . . . 34	„ „ Copper, tinned . . . 1
„ Copper, tinned . . . 10	„ „ Zinc . . . 1
„ Steel, damascened with gold . . . 2	Coffrets. Copper, chased . . . 1
Boxes. Black metal, inlaid . . . 1	„ Steel, damascened with gold . . . 1
„ Brass, engraved . . . 8	Crutch. Steel, damascened with gold . . . 1
„ „ with mosaic . . . 1	Cups. Bronze or brass, chased . . . 2
„ Copper, tinned . . . 2	„ Steel, damascened with gold . . . 2
„ Iron, inlaid with silver . . . 2	Dervishes' Wallets. Copper, tinned . . . 2
„ Steel, damascened with gold . . . 4	„ Steel, chased . . . 1
Bridle-bits. Steel, damascened with gold . . . 3	

Dice. Brass	1	Lamps. Copper, tinned	3
Dishes. Bronze, chased	2	Lamp Stands. Bronze or brass, pierced or chased	12
„ carved	4	Match Box. Brass, engraved	1
Ewers. Brass, engraved	3	Mirror Cases. Steel, damascened with gold	2
„ Copper, tinned	1	Mortar. Bronze, chased	1
„ Zinc and brass	1	Needle. Steel, chased	1
Ewers for Rose-water. Brass, engraved	1	Nozzle of Pipe. Copper, inlaid	1
„ „ Brass and porcelain	1	Peacock. Brass, engraved	1
„ „ Pewter	1	Plane. Iron	1
Fragments. Bronze, &c. (sets)	2	Plaque. Iron, inlaid with silver	1
Hookahs and Hookah Bases. Black metal, inlaid	1	Plates. Brass, pierced	1
„ Bronze or brass, pierced or engraved	10	„ „ Bronze, engraved	1
„ Copper, tinned	3	„ „ Copper, tinned	2
„ Steel, chased	1	„ „ Iron, engraved	2
„ Steel, damascened with gold	1	„ „ Steel, damascened with gold	1
„ Zinc and gold	1	Pot. Bronze, chased	1
Hookah Tops. Black metal, in- laid	1	Saucer. Brass, chased	1
„ Brass, engraved	1	Scissors. Steel, inlaid with gold	2
„ Copper, inlaid with silver	1	Spittoons. Brass, engraved	2
„ Copper, lacquered	1	Spoons. Copper, tinned	5
„ Steel, inlaid with silver	1	Statuettes. Bronze	2
Incense Burners. Bronze or brass, pierced or en- graved	5	Steel for striking Light	1
„ „ Copper, tinned	3	Stick or Mace. Brass, chased	1
Ink-Bottles. Brass, chased	1	Stirrups. Iron, damascened with gold	2
„ „ Copper	2	„ „ Steel, damascened with gold	3
Inkstand. Brass, chased	1	Talismans. Bronze and brass, chased	3
Instrument. Steel, inlaid with gold	1	Tongs. Brass	1
Jars. Copper, tinned	1	Trays. Brass, engraved	6
„ Zinc and brass	1	Tripod. Brass, chased	1
Key Bearer. Steel, pierced	1	Vases. Brass, pierced or en- graved	12
Ladle. Steel, inlaid with gold	1	„ „ Copper, tinned	1
Lamps. Brass	2	„ „ Steel, damascened with gold	1
„ Copper	1	Writing Case. Steel, damas- cened with gold	1

The following objects in this Division are referred to in the previous pages.

Page 59.

DERVISH'S WALLET. Watered steel, in shape of half of a double cocoa-nut, chased in relief with flowers and inscriptions. At one end is a small spout; at each end is an ornamental ring. *Persian*. 19th century. L. 8 in., W. $4\frac{1}{2}$ in. Bought, 10*l*. 405.—'76.

Page 59 (*Illustration*).

VASES. A pair. "Dakhl-i-pul." With perforated covers and swing handles. Engraved brass. These vessels are suspended in shops in the bazaars, principally in the Kebāb or roast-meat shops, for the purpose of holding copper money. *Persian*. 19th century. H. $15\frac{1}{2}$ in., diam. 10 in. Bought 5*l*. the pair. 497, 498.—'74.

Page 61 (*Illustration*).

LAMP STANDS. A pair. Brass openwork, engraved with hunting scenes and other subjects within medallions, and inscriptions, filled in with black varnish and with inlay of silver; the bases circular, the stems ten-sided and tapering, and with movable caps. *Old Persian*. H. 2 ft. 10 in., diam. of base $11\frac{1}{2}$ in. (With 1305 to 1307) 36*l*. 1304, 1304*a*.—'74.

Page 62 (*Illustration*).

MORTAR. Bronze, octagonal, chased with arabesques and Kufic inscriptions. Round the sides are projecting knobs, and on one side is a ring suspended from a bull's head. Found in the ruins of the city of Rhages. *Persian*. 10th or 11th century. H. $5\frac{1}{4}$ in., diam. 7 in. Bought, 8*l*. 466.—'76.

Page 63 (*Illustration*).

LAMP STAND. Brass, cylindrical, chased with arabesques, diaper bands, and an inscription, filled in with black inlay. *Persian*. 13th or 14th century. H. $11\frac{1}{8}$ in., diam. $7\frac{7}{8}$ in. Bought, 1*l*. 15*s*. 484.—'76.

Page 64 (*Illustration*).

CANDLESTICK. One of a pair. Brass, cylindrical, engraved with human figures, fabulous monsters, and flowers, and the ground filled in with varnish. *Persian*. H. 13 in., diam. of base 6 in. Bought, 3*l*. the pair. 500.—'74.

BOWL. Brass, chased with Kufic inscriptions. *Persian*. 10th or 11th century. H. $4\frac{1}{2}$ in., diam. $9\frac{3}{4}$ in. Bought, 15*s*. 550.—'76.

BOWL. Brass, chased with Kufic inscriptions and horsemen. *Persian*. 10th or 11th century. H. $4\frac{1}{2}$ in., diam. $9\frac{3}{4}$ in. Bought, 10*s*. 551.—'76.

Page 65.

- BOWL. Brass, chased with horsemen and inscriptions, filled in with black inlay. *Persian*. 10th or 11th century. H. $4\frac{1}{8}$ in., diam. $8\frac{3}{4}$ in. Given by M. Richard. 552.—'76.
- EWER. Brass, chased with grotesque figures and diaper ornament, filled in with black varnish. The spout terminates in a dragon's head. *Old Persian*; the chasing modern. H. $11\frac{3}{4}$ in., diam. $6\frac{1}{4}$ in. Bought (with 461), 4*l.* 8*s.* 459.—'76.
- BASIN FOR WASHING THE HANDS. Brass, with wide rim, and perforated drainer, chased with figures and monsters among flowers, and a band of inscriptions, filled in with black varnish. *Old Persian*; the chasing modern. H. 5 in., diam. 10 in. Bought (with 459), 4*l.* 8*s.* 461.—'76.
- EWER FOR ROSE-WATER. Brass, with hollow handle, dome-shaped lid and long spout. It is chased with birds, flowers, and bands of inscriptions, and is furnished with an inner receptacle for containing ice. It fills through the handle. *Old Persian*. H. $12\frac{1}{2}$ in., diam. 6 in. Bought, 1*l.* 6*s.* 460.—'76.
- EWER FOR ROSE-WATER. The body Chinese porcelain with blue decoration, the other parts brass, chased with birds, flowers, and inscriptions, dated 1027 A.H. (A.D. 1680). The handle is hollow for filling in the rose-water, and inside the body is a receptacle for ice. *Chinese and Persian*. 17th century. H. $13\frac{3}{8}$ in., diam. 6 in. Bought, 2*l.* 12*s.* 476.—'76.

Page 66 (*Illustration*).

- FIGURE OF A PEACOCK. Engraved brass filled in with black varnish; on the breast is an embossed representation of the sun, on the tail is a pierced inscription. *Old Persian*. H. $20\frac{1}{4}$ in. (With 1304 to 1317) 3*6l.* 1305.—'74.

Page 67 (*Illustration*).

- INCENSE BURNER WITH COVER. Brass, with bulbous body, pierced, and engraved with human figures, monsters, and flowers. *Persian*. 19th century. H. $8\frac{3}{4}$ in., diam. $9\frac{1}{4}$ in. Bought, 6*l.* 1366.—'74.

Page 68 (*Illustration*).

- INCENSE BURNER WITH COVER. One of a pair. Brass, with bulbous body, pierced, and engraved with human figures, monsters, and flowers. *Persian*. 19th century. H. 9 in., diam. $6\frac{3}{4}$ in. Bought, 6*l.* the pair. 1365.—'74.

Page 69 (*Illustration*).

- INCENSE BURNERS WITH COVERS. A pair. Brass, perforated and engraved. *Old Persian*. H. $8\frac{1}{2}$ in., diam. $5\frac{1}{2}$ in. Bought, 10*l.* the pair. 11, 11*a.*—'74.

Page 70 (*Illustration*).

- EWER. Copper, coated with white metal and engraved; with hinged lid and long spout. *Persian*. 19th century. H. $13\frac{1}{8}$ in., diam. $5\frac{1}{2}$ in. Bought, 2*l*. 15.—'74.

Page 71.

- ASTROLABE. Brass, circular, engraved. With six internal plates. *Old Persian*. Diam. $4\frac{1}{2}$ in. Bought, 5*l*. 419.—'76.
ASTROLABE. Brass, round, chased. With five inner plates. It is dated 1074 A.H. (A.D. 1663). *Persian*. 17th century. Diam. $7\frac{1}{2}$ in. Bought, 6*l*. 15*s*. 530.—'76.

Page 72 (*Illustration*).

- LAMP. For six wicks. Brass, engraved, the ground filled in with varnish. *Old Persian*. H. $18\frac{3}{4}$ in., diam. of base, $5\frac{7}{8}$ in. The chasing modern. Bought, 2*l*. 496.—'74.

Page 72.

- LADLE. Steel, the bowl round, slightly concave, and inlaid with the name of the Shah Solymān in gold on each side; the handle twisted. *Persian*. Late 17th century. L. 11 in., diam. $5\frac{3}{8}$ in. Bought, 1*l*. 8*s*. 407.—'76.
BOX OR AMULET CASE. For wearing on the arm. Silver, octagonal, chased with inscriptions and imbricated ornaments, and containing a book minutely inscribed with extracts from the Koran. *Persian*. 19th century. Diam. $1\frac{3}{4}$ in. Bought, 1*l*. 10*s*. 1302.—'73.
BOXES. A pair. Steel, octagonal, inlaid with gold and silver. For holding sacred books; worn on the arm. Swivel rings on two sides. *Old Persian*. Diam. $1\frac{5}{8}$ in. Bought, 14*s*. the pair. 417, 417*a*.—'76.
BOXES. A pair. Iron, octagonal, inlaid with silver. For holding sacred books; worn on the arm. Swivel rings on two sides. *Old Persian*. Diam. 2 in. Bought, 8*s*. the pair. 418, 418*a*.—'76.

Page 73 (*Illustration*).

- HOKKAH. "Kaliān." Brass, engraved and pierced, part of the ornament filled in with varnish, and part with small slices of turquoise. *Old Persian*. H. 2 ft. 1 in., diam. of base $4\frac{1}{4}$ in. Bought, 2*l*. 495.—'74.

Page 73.

- BELL. Steel, in form of an opening flower. *Old Persian*. H. $5\frac{1}{8}$ in., diam. $3\frac{1}{4}$ in. Bought, 8*s*. 410.—'76.
BELL. Steel, in form of an opening flower, chased with flowers, the handle pierced. *Old Persian*. H. $3\frac{1}{2}$ in., diam. 2 in. Bought, 6*s*. 411.—'76.
INSTRUMENT. Steel, the head flat, but curved and pierced at the end, inlaid with the name of Shah Abbas in gold; the handle is furnished at the other end with a rotating serrated wheel. *Persian*. Early 17th century. L. $7\frac{1}{8}$ in. Bought, 5*s*. 412.—'76.

- CHAIN. Brass, massive, with cut links having swivel ends and hook. *Old Persian*. L. 3 ft. 1 in. Bought, 16s. 517.—'76.
- PLATE. Iron. A circular disc, engraved on both sides with talismanic figures. *Old Persian*. Diam. $6\frac{3}{4}$ in. Bought, 16s. 420.—'76.
- TALISMAN. Round bronze plaque, chased on both sides with mystic figures. *Old Persian*. Diam. $3\frac{7}{8}$ in. Given by M. Richard. 560.—'76.
- TALISMAN. Round brass plaque, chased with inscriptions on both sides. *Old Persian*. Diam. $3\frac{5}{8}$ in. Given by M. Richard. 561.—'76.
- TALISMAN. Round brass plaque, engraved on one side with the figure of a lion, a representation of the sun, and mystic characters. *Old Persian*. Diam. $3\frac{1}{4}$ in. Given by M. Richard. 562.—'76.

Page 74.

- BOWL. Bronze, chased inside and outside with talismanic figures, the signs of the Zodiac, and inscriptions. *Old Persian*. H. $3\frac{1}{4}$ in., diam. $9\frac{1}{4}$ in. Bought, 17. 12s. 546.—'76.
- DICE. Four brass cubes strung on a brass pin. Used by astrologers. *Old Persian*. L. of pin $1\frac{7}{8}$ in. Bought, 1s. 6d. 423.—'76.

DIVISION II.—ARMS AND ARMOUR.

98 Objects.

Arm Guards	5	Horseman's Hammer	1
Armour. Suits or parts of suits	7	Javelins	9
Battle Axes	4	Maces	10
Bows	3	Matchlock	1
Bow Case	1	Powder Flasks	3
Cartouch Box	1	Priming Flasks	7
Clasp Knives	2	Quiver	1
Daggers	17	Shields	2
Dagger Knives	6	Shirts of Mail	4
Gun Barrels	2	Spear Heads	7
Gun Lock	1	Swords and Sabres	4

The following objects in this Division are referred to in the previous pages.

Page 37.

- ARMOUR. Part of a suit. It comprises a cuirass in six pieces, watered steel ribbed and damascened with gold; helmet, damascened with gold flowers and inscriptions, with nose, and neck-guard of chain-mail; and pair of arm-guards, ribbed and damascened. *Old Persian*. Cuirass, H. $15\frac{1}{2}$ in.; helmet, H. $11\frac{3}{4}$ in.; arm-guards, L. 12 in. Bought, 22l.

635 to 635c.—'76.

Page 41.

- ARM GUARDS. A pair. Embroidered velvet, quilted, with brass hinges. *Old Persian*. L. 17 in. Bought, 1*l*. 2*s*. the pair. 640, 640*a*.—'76.
 BOW. For use in war. Wood, covered with catgut, painted. With it is the broken portion of another, showing the materials employed in its construction. *Old Persian*. L. 2 ft. 7 in., and 21½ in. Bought, 12*l*. 630, 630*a*.—'76.

Page 44.

- SABRE. Finely watered steel blade, with handle of damascened steel and horn with silver mounting, and scabbard covered with leather, with mounts of damascened steel. Formerly belonging to Dost Mahomed. *Persian*. 16th century. L. 3 ft. 5¼ in. Bought, 7*l*. 615, 615*a*.—'76.
 SABRE. Finely watered steel blade, the handle mounted with buckhorn, and scabbard covered with stamped leather, with steel fittings. *Persian*. 15th or 16th century. L. 2 ft. 10⅞ in. Bought, 2*l*. 16*s*. 616, 616*a*.—'76.
 SABRE. Finely watered steel blade, damascened with the name of Shah Ismael in gold, the handle of similar materials mounted with buckhorn, and scabbard covered with leather mounted with embossed silver, with steel swivels. *Persian*. 16th century. L. 3 ft. 3 in. Bought, 8*l*. 614, 614*a*.—'76.

Page 60.

- ARM GUARD. Watered steel, chased and damascened with inscriptions. *Old Persian*. L. 12½ in. Bought, 12*l*. 639.—'76.

DIVISION III.—ENAMEL ON METAL.

20 Objects.

Band or Strap. Silver . . .	1	Hookah Bases. Cocoa-nut and metal . . .	1
Coffee Cup Holders. Copper . . .	2	Medallions. Gold . . .	2
Coffee-pot. Brass and copper . . .	1	Sheath. Gold . . .	1
Earrings. Gold . . .	2	Spoons. Copper . . .	2
Ferrule. Copper . . .	1	Tray. Copper . . .	1
Heads of Pipes. Brass . . .	3		
Hookah Bases. Brass . . .	3		

The following object in this Division is referred to at

Page 81.

- TRAY. Copper, oblong, enamelled with coloured flowers and garlands on white ground, and with an inscription in Armenian of the date A.D. 1774. *Persian*. L. 3 ft. 4½ in., W. 2 ft. 1¾ in. Bought, 30*l*. 645.—'76.

DIVISION IV.—GOLDSMITHS' AND SILVERSMITHS' WORK
CARVINGS IN JADE, CRYSTAL, ETC.

98 Objects.

Beads. Gold	1	Girdle. Silver and Turquoise . .	1
Bowl. Jasper	1	Handle of Dagger. Crystal . .	1
„ Variegated Stone	1	Hookah Base. Variegated Stone .	1
Boxes. Silver	3	Ink Bottle. Crystal and Silver .	1
Buckle. Jade	1	Mirror, Back of. Jade	1
Clasp for Belt. Jade	1	Mortar and Pestle. Agate . .	1
„ or Bracelets. Steel	2	Seals and Talismans. Carnelian,	
Coffee Cup Holders. Silver	6	&c.	42
Dish. Jade	1	Seals and Talismans. Silver . .	2
Eye Bath. Crystal	1	Spoon. Jade	1
Finger Rings. Bronze	1	Talismans. Agate and Silver .	1
„ „ Iron	1	„ Carnelian	1
„ „ Silver	20	„ Silver	1
Fragments. Gold	1	Thumb Rings. Brass	1
„ Silver	1	„ „ Jade	1

The following objects in this Division are referred to at

Page 81.

EARRINGS. A pair. Composed of two gold domes, enamelled with flowers, fringed with rows of seed pearls and gold leaves; above is an enamelled bird. *Persian*. 19th century. L. 5 in. Bought, 11*l*. 7*s*. the pair.

515, 515*a*.—'74.

COFFEE CUP HOLDERS. Six. Silver filigree. *Indian* or *Persian*. 19th century. H. 2½ in., diam. 1⅞ in. Bought, 2*l*. 16*s*. 671 to 671*e*.—'76.

BOX. Oblong. Silver, embossed with birds and flowers, with chains at the sides for supporting the lid. *Persian*. 19th century. H. 3 in., L. 8¾ in., W. 6 in. Bought, 6*l*. 672.—'76.

BOX FOR OPIUM. Silver filigree, circular. *Persian*. 19th century. Diam. 1¾ in. Bought, 4*s*. 514.—'74.

DIVISION V.—CARVINGS IN STONE, ETC.

27 Objects.

Box. Soapstone	1	Hookah (ostrich egg)	1
Coffee Cup Holders	6	Pot. Soapstone	1
Coffee-pot	1	Seals	4
Cups	4	Sugar Basin	1
„ Soft stone	2	Tea-pots	3
Hookah Base	1	Water Bottles	

DIVISION VI.—MANUSCRIPTS, BOOK COVERS, PAINTINGS, ETC.

66 Objects.

Book Covers	7	Paintings, oil	14
Manuscripts	30	„ water-colour	14
Miniature on Ivory	1		

The following objects in this Division are referred to in the previous pages.

Page 78.

PAINTING. Oil on calico. Full-length portrait of Fath Ali Shah. *Persian*.
Early 19th century. H. 7 ft. 7 in., W. 3 ft. 9 in. Bought, 3*l*. 6*s*.
707.—'76.

Page 80.

BOOK. 24mo. Copy of the Koran, minutely written on Cashmere paper, illuminated throughout in colours and gold. Bound in boards painted with flowers. *Persian*. 19th century. L. 3 in., W. 1½ in. Bought, 6*l*. 15*s*.
690.—'76.

BOOK COVERS. A pair. Octavo. The outside is embossed with trees, animals, and birds, and floral borders, gilt; the insides with leather pierced with arabesque designs, coloured and gilt. *Persian*. 16th century. L. 10½ in., W. 6 in. Bought, 12*l*. the pair.
701, 701a.—'76.

DIVISION VII.—WOODWORK, CARVED, PIERCED, INLAID, AND PAINTED; PAPIER-MÂCHÉ, ETC.

113 Objects.

Backgammon Board. Wood, carved and painted	1	Dervishes' Wallets. Cocoa-nut, carved	4
Block for Printing. Wood, carved	1	„ „ Wood, carved	1
Boxes. Palm leaves	1	„ „ „ painted	1
„ Papier-mâché	2	Djerid Staff. Wood, painted	1
„ Wood, carved	1	Fan. Wood, painted	1
„ „ inlaid	10	Frames. Wood, inlaid	4
„ „ painted	2	Hookah Bases. Cocoa-nut, carved	1
„ „ pierced	3	Mirror Cases. Papier-mâché, painted	2
Box of Scales and Weights	1	„ „ Wood, carved	1
Bowls. Wood, painted	3	„ „ „ inlaid	1
Cabinets. Wood and Ivory	3	„ „ „ painted	5
„ „ painted	1	Plate. Wood, painted	1
Coffer. Wood	1	Playing Cards. Papier-mâché, painted (set)	1
Comb. Wood, inlaid	1		
„ „ carved	1		
Crutches. Wood, carved	4		

Puzzle. Wood, carved . . .	1	Table. Wood, inlaid . . .	1
Saddle. Wood, painted and inlaid . . .	1	Tray. Wood, inlaid . . .	1
Slabs. Wood, pierced . . .	2	Work Boxes. Wood, carved . . .	1
Spoons. Wood, pierced and carved . . .	27	" " " pierced . . .	1
Steelyard. Boxwood . . .	1	Writing Cases. Papier-mâché, painted . . .	11
Stool. Wood, carved . . .	1	" " Wood, carved . . .	2
Table. Wood, carved . . .	1	" " " pierced . . .	2

The following objects in this Division are referred to in the previous pages.

Page 75.

- BOX. Seventeen pieces of pear-wood to form a box, carved with flower pattern in low relief and with pierced ornament. Abadeh work. *Persian*. 19th century. Various dimensions. Bought, 16s. 1281 to 1281*p*.—'74.
- SPOONS FOR SHERBET, SOUP, ETC. Ten. Pear-wood carved in openwork, the bowls carved externally in low relief. These spoons are carved with a common pocket-knife, and are usually made in three sizes: the largest for taking sherbet, the medium size for soup, pillau, &c., and the smallest for pickles. Abadeh work. *Persian*. 19th century. L. 22 in. and 18 in. Bought, 1*l*. 12s. 1282 to 1291.—'74.

Page 76.

- BOX. Pear-wood, oblong, carved with fine openwork; chased brass clamps and hasp. Made at Abadeh. *Persian*. 17th or 18th century. H. 5 $\frac{5}{8}$ in., L. 12 $\frac{3}{4}$ in., W. 8 $\frac{3}{4}$ in. Bought, 2*l*. 10s. 722.—'76.
- BACKGAMMON BOARD. Pear-wood, in three divisions, folding up as an oblong box; the outside carved with flowers in relief and pierced with fine tracery; the inside painted with a harem group in a medallion with floral background. Made at Abadeh. *Persian*. 19th century. H. 5 $\frac{3}{4}$ in., L. 2 ft. $\frac{1}{2}$ in., W. 17 $\frac{1}{2}$ in. Bought, 4*l*. 727.—'76.
- STOOL WITH DRAWER. Carved pear-wood, partly painted. For supporting the heels when henna is applied to the soles of the feet. Made at Abadeh. *Persian*. 19th century. H. 3 $\frac{5}{8}$ in., L. 19 $\frac{1}{4}$ in. Bought, 9s. 730.—'76.
- SACRED CRUTCH. Carved wood, the top boat-shape. *Persian*. 19th century. L. 20 $\frac{1}{2}$ in. Bought, 6s. 736.—'76.
- BLOCK FOR PRINTING. Wood, carved with inscriptions. *Old Persian*. 8 $\frac{3}{8}$ in. by 5 $\frac{1}{8}$ in. Bought, 1*l*. 740.—'76.

Page 77.

- BOX AND LID. Made from leaves of the date palm. *Persian*. H. 7 $\frac{1}{2}$ in., diam. 9 in. Bought, 3s. 6*d*. 751.—'76.
- DJERID STAFF. Painted wood. *Persian*. L. 2 ft. 7 $\frac{1}{4}$ in. Bought, 1s. 6*d*. 743.—'76.

Page 78.

- BOX. Papier-mâché, painted with battle scenes. *Persian*. 19th century.
L. 15 in., W. 3 in. Bought, 4*l*. 6*s*. 761.—'76.
- WRITING CASE. "Kalemdân." Papier-mâché, painted with portraits of the eunuch Mohtemed, governor of Ispahan, and persons of his court. By the artist Ismael. *Persian*. 19th century. L. 9 in., W. 1 $\frac{3}{4}$ in. Bought, 3*l*. 12*s*. 763.—'76.
- WRITING CASE. "Kalemdân." Papier-mâché, painted with a battle scene between Shah Ismael and the Turks, by the artist Nadjef. *Persian*. 19th century. L. 9 $\frac{1}{2}$ in., W. 1 $\frac{7}{8}$ in. Bought, 1*l*. 4*s*. 764.—'76.
- WRITING CASE. "Kalemdân." Papier-mâché, painted with a group of females in a landscape, by the artist Zaman. *Persian*. Early 18th century. L. 8 $\frac{7}{8}$ in., W. 1 $\frac{3}{4}$ in. Bought, 1*l*. 2*s*. 765.—'76.
- WRITING CASE. "Kalemdân." Papier-mâché, painted with a group of the Holy Family, pastoral scenes, and female busts, by the artist Nadjef. *Persian*. 19th century. L. 8 $\frac{3}{8}$ in., W. 1 $\frac{3}{4}$ in. Bought, 1*l*. 8*s*. 766.—'76.
- PLAYING CARDS. Twenty, in five sets, each of four. Card-board, oblong, decorated on one side. *Old Persian*. 2 $\frac{3}{8}$ in. by 1 $\frac{5}{8}$ in. Bought, 1*l*. 6*s*. 760 (1 to 20).—'76.

DIVISION VIII.—MUSICAL INSTRUMENTS.

10 Objects.

Drum. Wood, inlaid 1	Guitars. Wood, inlaid 5
Dulcimer. Wood, painted 1	„ „ painted 2
Flute. Reed 1	

DIVISION IX.—EMBROIDERY AND NEEDLEWORK OF VARIOUS KINDS; CARPETS, APPAREL, ETC.

377 Objects.

Banner. Brocade 1	Embroidery. Various 7
Bed Quilt Covers 2	Holsters. Velvet, embroidered. 2
Boxes. Velvet, embroidered 2	Mats 3
Brocade 7	Napkin 1
Carpets 57	Needlework 55
„ Bath 8	Pillow Covers 5
„ Prayer 27	Purses 3
Carpet Covers 10	Rug 1
Cotton Stuffs 2	Saddle Cloths 3
Covers 12	Silk Stuffs 6
Curtains 10	Table Covers 17
Cushion Covers 14	Tea-pot Covers 9
Embroidery. Silk and cotton 31	Towel. Cotton 1
„ Pieces for trousers 28	Tray Covers 4

Woollen Stuff	I	Wearing Apparel. Shirt . . .	I
Wearing Apparel. Belt . . .	I	Shoes (pairs) . . .	2
„ Breeches	I	Trousers	I
„ Caps	3	Tunics	13
„ Chemise	I	Turban scarf . . .	I
„ Children's dresses . . .	2	Veils	2
„ Cloaks	5	Vests	2
„ Neckerchief	I	Waistband	I
„ Scarves	5	Wrappers	2
„ Shawls	4		

The following objects in this Division are referred to in the previous pages.

Page 49.

- CURTAINS. A pair. Woollen, woven throughout with shawl pattern. Yezd make. *Persian*. 19th century. L. 6 ft. 8 in., W. 4 ft. 4 in. Bought, 8*l*. the pair. 1061, 1061a.—'75.
- CUSHION COVER. Silk and cotton velvet, with pattern in red, black, and white. Kashan make. *Persian*. L. 2 ft. 11 in., W. 2 ft. $\frac{3}{4}$ in. Bought, 6*s*. 814.—'76.
- CUSHION COVER. Silk and cotton velvet, with close pattern in red, black, and white. Kashan make. *Persian*. L. 2 ft. 11 in., W. 2 ft. $\frac{3}{4}$ in. Bought, 6*s*. 815.—'76.
- CURTAINS. A pair. Silk, wavy pattern in different colours. Resht make. *Persian*. 19th century. L. 6 ft. 5 $\frac{1}{2}$ in., W. 3 ft. 10 $\frac{1}{2}$ in. Bought, 2*l*. 8*s*. 1065, 1065a.—'75.
- SHAWL. "Hussein Kuli Khani." Silk, dark colour, with small pattern. *Persian*. L. 18 ft. 8 in., W. 3 ft. 1 in. Bought, 4*l*. 513.—'74.

Page 50.

- BANNER. Brocade of red and blue silks and gold thread, worked with the arms of Persia (the Lion and the Sun) in the centre, and a triple border of inscriptions. Probably of the period of Shah Abbas II. *Persian*. 17th century. L. 11 ft. 10 in., W. 6 ft. 8 in. Bought, 40*l*. 2318.—'76.

Page 51.

- CLOAK. "Abba." Blue silk, ornamented with gold thread. Kashan make. *Persian*. 19th century. L. 4 ft. 4 $\frac{1}{2}$ in., W. 4 ft. 5 $\frac{1}{2}$ in. Bought, 4*l*. 1303.—'74.
- BROCADE. Gold ground, with diagonal flower pattern in coloured silks, and deep border in blue, red, and gold. *Persian*. Early 17th century. L. 2 ft. 10 $\frac{1}{2}$ in., W. 22 $\frac{1}{2}$ in. Bought, 4*l*. 837.—'76.

CLOAK. "Abba." Dark blue silk, with palm pattern in gold-coloured silk.
Persian. Early 17th century. L. 4 ft. 8 in., W. 3 ft. Bought, 2*l.* 16*s.*
 839.—'76.

CLOAK. "Abba." Red silk, with palm pattern in pale yellow silk. *Persian.*
 Early 17th century. L. 4 ft. 8 in., W. 2 ft. 5 in. Bought, 3*l.* 4*s.*
 840.—'76.

EMBROIDERY. Twenty-four pieces. Diagonal flower pattern, in coloured
 silks on cotton. These pieces are specimens of the material formerly used
 for trousers by Persian ladies. *Persian.* Bought, 22*l.* 18*s.*
 791 to 803.—'76.

Page 52 (*Illustration*).

CARPET. Dark blue velvet with red velvet borders, embroidered with flowers
 and palms in gold and silver threads, and red silk. It is edged with
 gold fringe, and lined with blue satin. *Persian.* Early 18th century.
 L. 7 ft. 1 in., W. 4 ft. 8 in. Bought, 16*l.* 859.—'76.

Page 54 (*Illustration*).

CARPET OR COVER. Patchwork of various coloured cloths, with pattern of
 birds, flowers, and scrolls in coloured silks; lined with blue satin. Resht
 make. *Persian.* L. 7 ft. 7 in., W. 6 ft. 10 in. Bought, 6*l.* 855.—'76.

Page 55.

EMBROIDERY. White muslin, with fine diaper patterns in white silk.
Persian. 17 in. by 11 $\frac{3}{4}$ in. Bought, 10*s.* 846.—'76.

SADDLE CLOTH. Made for the mother of the present Shah. Plum-coloured
 Kashan velvet, embroidered with flowers and birds in gold and silver
 threads and coloured silks. *Persian.* Early 19th century. 2 ft. 4 in. by
 3 ft. 2 in. Bought, 3*l.* 5*s.* 790.—'76.

COVER. Cloth of various colours sewn together with silk in geometric patterns,
 and embroidered. Modern *Persian.* 5 ft. square. (Paris Exhibition,
 1867.) Bought, 16*l.* 8*s.* 938.—'69.

CARPET OR COVER. Patchwork of various coloured cloths, with pattern of
 birds, flowers, and scrolls in coloured silks; lined with blue satin.
 Resht make. *Persian.* L. 7 ft. 7 in., W. 6 ft. 10 in. Bought, 6*l.*
 855.—'76.

TABLE CLOTH. Chintz, with flower pattern, border of palms, and inscrip-
 tions in panels. *Persian.* 19th century. L. 8 ft. 3 $\frac{1}{2}$ in., W. 14 ft. 8 in.
 Bought, 12*s.* 2329.—'76.

DIVISION X.—POTTERY.

1249 Objects.

Basins	86	Jars	76
Biberons	11	Jugs	9
Bird Fountain	1	Lamp	1
Bottles	62	Mosaic Inlay	3
Bottoms of Dishes	2	Mug	1
Bowls	145	Parrots, Figures of	3
Box	1	Pilgrim's Bottle	1
Cage or Trap	1	Plates	280
Candlesticks	2	Pots	9
Carpet Weight	1	Rim of Fountain	1
Coffee Cup Holders	12	Salt Cellars	13
„ „ „ and Stands	2	Sauce Boats	3
Coffee-pots	2	Saucers	24
Covers	9	Scent Bottles	4
Cups	49	Shoes	2
Cup-stand	1	Spittoons	91
Dishes	148	Stand	1
„ for Rice	20	Tea-pot	1
Drainer	1	Vase	1
Ewers	25	Water Bottles	49
„ for Rose-water	7	„ Jugs	4
Figure of a Hen	1	Of the foregoing, 60 pieces are lustrated, and 14 are decorated with perforations through the paste filled in with glaze. The latter are sup- posed to represent the Gombroon ware alluded to by Horace Walpole and other writers of the 18th century.	
Flasks	4		
Flower Pots	3		
„ Vases	25		
Foot Rasps	26		
„ Rest	1		
Fragment	1		
Hookah Bases	23		

The following objects in this Division are referred to in the
previous pages.

Page 7 (*Illustration*).

DISH FOR RICE. Glazed earthenware, circular, the bottom painted with a
fabulous monster outlined in black and white foliage on a blue ground;
blue flowers on the rim; the back also painted with blue flowers. *Persian*.
16th or 17th century. Diam. 18½ in. Bought, 12s. 408.—'74.

Page 8.

JAR. Glazed earthenware, bulbous body, painted with a group of four figures in a landscape, and bands of flower and diaper ornament, in dark blue. On two table supports (?) of horse-shoe shape are small inscriptions, said to be in Pehlvi characters. *Persian*. 13th or 14th century. H. 11 in., diam. 10 in. Bought, 2*l*. 5*s*. 1224.—'76.

Page 8 (*Illustration*).

BASIN. Glazed earthenware, with dark blue decoration. *Persian*. 16th or 17th century. H. 8 $\frac{3}{8}$ in., diam. 7 $\frac{3}{8}$ in. Bought, 5*s*. 480.—'74.

Page 10 (*Illustration*).

FLOWER VASE. Glazed earthenware, with five necks, the central one mounted with chased brass; landscapes and birds, with figures, in blue, in imitation of Chinese decoration. *Persian*. 16th or 17th century. H. 10 in., diam. 6 $\frac{1}{2}$ in. Bought, 15*s*. 892.—'76.

Page 11.

BOWL. Yellow-glazed earthenware. *Persian*. 16th or 17th century. H. 5 $\frac{3}{4}$ in., diam. 14 $\frac{3}{4}$ in. Bought, 1*l*. 10*s*. 1290.—'76.

Page 12 (*Illustration*).

ROSEWATER SPRINKLER. "Golābpāsh." Earthenware, round body, painted with flowers, storks, and animals, in blue; engraved brass handle, neck, and lid. *Persian*. H. 15 in., diam. 8 in. Bought, 1*l*. 10*s*. 467.—'74.

Page 13 (*Illustration*).

WATER BOTTLE. One of a pair. Glazed earthenware, "faïence fine," with flattened sides and long neck (repaired); flowers and sporting scenes in blue and in relief. *Persian*. 16th century. H. 14 $\frac{3}{4}$ in., W. 8 $\frac{1}{4}$ in. Bought, 6*l*. the pair. 1125.—'76.

Page 14 (*Illustration*).

WATER BOTTLE. Earthenware, bulbous body and long neck, painted with flowers in dark blue. *Persian*. H. 10 $\frac{1}{2}$ in., diam. 6 $\frac{5}{8}$ in. Bought, 8*s*. 450.—'74.

Page 15 (*Illustration*).

DISH FOR RICE. Glazed earthenware, with flowers in blue and manganese in the centre, and incised ornament in the hollow. *Persian*. 16th or 17th century. Diam. 17 $\frac{5}{8}$ in. Bought, 3*l*. 1150.—'76.

Page 16 (*Illustration*).

DISH FOR RICE. Kashan earthenware, circular, painted with flowers and birds in blue; the back also decorated. *Persian*. Diam. 14 $\frac{1}{4}$ in. Bought, 15*s*. 425.—'74.

Page 17 (*Illustration*).

DISH FOR RICE. Kashan earthenware, circular, with a flower pattern outlined in dark blue within intertwining scrolls on dark blue ground. The back also is decorated. *Persian*. Diam. $20\frac{1}{4}$ in. Bought, 1*l.* 5*s.*

407.—'74.

Page 18 (*Illustration*).

DISH FOR RICE. Glazed earthenware, the outside blue, the inside ornamented with blue arabesques and incised scales and scrolls. *Persian*. 16th or 17th century. Diam. $19\frac{3}{8}$ in. Bought, 4*l.*

890.—'76.

Page 19 (*Illustration*).

BOWL. Glazed earthenware, painted inside and out with flowers in blue and manganese. Inside is an inscription. *Persian*. Dated A.H. 1233 (A.D. 1818). H. $7\frac{1}{2}$ in., diam. $15\frac{1}{4}$ in. Bought, 1*l.* 5*s.*

1147.—'76.

Page 20 (*Illustration*).

EWER AND BASIN. Glazed earthenware, with blue decoration. *Persian*. 19th century. H. of Ewer, $8\frac{3}{4}$ in. Diam. of Basin, 10 in. Bought, 1*l.* 5*s.*

1061, 1061a.—'76.

Page 24 (*Illustration*).

WATER BOTTLE. Glazed earthenware, pear-shape, with long neck, and flower decoration in metallic lustre. *Persian*. 15th or 16th century. H. $10\frac{1}{2}$ in., diam. $5\frac{1}{2}$ in. Bought, 3*l.* 5*s.*

923.—'76.

Page 26 (*Illustration*).

JUG. Glazed earthenware, eight-sided, with blue and black flower pattern. *Persian*. 16th or 17th century. H. 6 in., diam. $3\frac{3}{4}$ in. Bought, 8*s.*

895.—'76.

Page 27 (*Illustration*).

JAR. Glazed earthenware, ribbed, with blue decoration. *Persian*. 16th or 17th century. H. $3\frac{1}{4}$ in., diam. 3 in. Bought, 5*s.*

1275.—'76.

Page 27 (*Illustration*).

COFFEE-POT. One of a pair. Glazed earthenware, with light blue decoration. *Persian*. 17th century. H. 5 in., diam. $4\frac{1}{4}$ in. Bought, 16*s.* the pair.

1163.—'76.

Page 28 (*Illustration*).

JAR. Glazed earthenware, highly glazed, painted with men on horseback and animals in blue on white ground. H. $8\frac{1}{2}$ in., diam. $8\frac{3}{8}$ in. *Persian*. 15th or 16th century. Bought, 15*s.*

1089.—'75.

Page 30 (*Illustration*).

VASE. Ovoid. Glazed earthenware of similar character to the so-called Persian ware; ground white, with figures of winged horses and birds in black, tinted with blue. *Siculo Arabian*. 14th century. H. 15 in., diam. 10 in. Bought, 15*l.* 16*s.* 482.—'64.

DIVISION XI.—TILES.

1164 Objects.

Tiles, old. About one half of these are lusted, and have raised inscriptions . . . 958	Tiles, fragments . . . 52 ,, modern . . . 154
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The following objects in this Division are referred to in the previous pages.

Pages 32 to 35.

WALL TILE. Glazed earthenware, with raised Kufic letters and flowers on lusted ground diapered with white leaflets. From the mosque at Koum. *Persian*. 10th to 12th century. 23½ in. by 24½ in. Given by M. Richard. 1526.—'76.

WALL TILE. Glazed earthenware, with raised Kufic inscriptions, flowers, and a doorway in which a lamp is suspended, on lusted and diapered ground. From the mosque at Koum. *Persian*. 10th to 12th century. 25 in. by 18 in. Given by M. Richard. 1527.—'76.

WALL TILE. Part of a sepulchral monument. Glazed earthenware, with inscription in raised Kufic letters and raised borders coloured blue, on a ground diapered with white leaflets on brown metallic lustre. *Persian*. 10th or 11th century. H. 2 ft. 7 in., W. 21½ in. Bought, 65*l.* 1480.—'76.

WALL TILE. Glazed earthenware. In the centre a doorway is represented in relief, within and all round which is a verse of the Koran in raised blue letters on brown lusted ground, diapered with white leaflets. From the choir of a mosque in the province of Khorassan. Dated A.H. 707 (A.D. 1308). *Persian*. H. 18 in., W. 14 in. Bought, 30*l.* 1483.—'76.

MONUMENTAL TABLETS. Three large and massive glazed earthenware tiles, commemorating the Imān Sādeh Hussein (who died in A.D. 714), great-grandson of Ali the son-in-law of Mahomed. The centre of the tiles is occupied in relief with the form of a doorway or window, within and around which is given, in raised blue Naskh characters, the genealogy of the deceased, and extracts from the second chapter of the Koran, "the Cow," the interspaces filled with white flowerets on a ground of brown metallic lustre. From an ancient mosque in Persia. *Persian*. About A.D. 1000. Entire H. 6 ft. 4 in., W. 2 ft. 2 in. Bought, 50*l.* 1821 to 1821b.—'76.

- WALL TILE. Glazed earthenware, moulded in relief, with a representation of the Persian King Bahram Goor (Varanes V., A.D. 419), in the act of showing his skill to his wife by pinning with an arrow the hind foot of a gazelle to its ear. Along the top is a cornice moulded with the figures of animals and a leopard in pursuit. The ground is diapered and lusted. From an old castle in Mazanderan. *Persian*. 7th century. $12\frac{1}{2}$ in. square. Bought, 20*l*. 1841.—'76.
- WALL TILE. Glazed earthenware, star-shape, with storks in relief on lusted ground. From the ruins of Rhages. *Persian*. 10th to 13th century. Diam. $5\frac{1}{2}$ in. Bought, 1*s*. 1833.—'76.
- WALL TILES. Two and a fragment. Glazed earthenware, star-shape, moulded in relief with storks and flowers, gilt, and painted with white foliated scrolls, on rich blue ground. From the ruins of Verameen. *Persian*. 10th to 13th century. Diam. $5\frac{3}{4}$ in. Bought, 1*l*. 12*s*. the three. 1834 to 1834*b*.—'76.
- WALL TILES. Two. Glazed earthenware, cruciform, with flower ornament in black, white, and gold, on pale blue ground. From the ruins of Verameen. *Persian*. 13th century. Diam. 6 in. Bought, 16*s*. the two. 1835, 1835*a*.—'76.
- WALL TILE. Glazed earthenware, star-shape, with flower and strap ornament in white and blue on lusted ground, and inscribed border. From the ruins of Verameen. *Persian*. 13th century. Diam. $9\frac{1}{2}$ in. Bought, 1*l*. 10*s*. 1836.—'76.
- WALL TILES. Ten, of which two are in halves. Glazed earthenware, star-shape, with various flower ornament in white on lusted ground, with inscribed borders. From the ruins of Verameen. *Persian*. 13th century. Diam. $12\frac{1}{2}$ in. Bought, 35*l*. the ten. 1837 to 1837*k*.—'76.
- WALL TILES. Seven (two broken). Glazed earthenware, cruciform, with various flower ornament in white on lusted ground. With inscribed border. From the ruins of Verameen. *Persian*. 13th century. Diam. 12 in. Bought, 17*l*. 10*s*. 1838 to 1838*f*.—'76.
- WALL TILE. Glazed earthenware, with moulded cornice, and raised blue Naskh letters on diapered ground richly lusted. From the mosque at Natinz. *Persian*. 13th century. $14\frac{1}{2}$ in. by $13\frac{3}{4}$ in. Bought, 17*l*. 1840.—'76.

DIVISION XII.—GLASS.

49 Objects.

Bottles	10	Mug	1
Bowls	2	Perfume Sprinklers	16
Crook	1	Scent Bottles	3
Ewers	5	Spittoon	1
Figure of a Mouse	1	Trumpet	1
Fragments (collection)	1	Vases	4
Jug	1	Wine Vessels	2

SUMMARY.

DIVISION	I. Metal Work	246
"	II. Arms and Armour	98
"	III. Enamel on Metal	20
"	IV. Goldsmiths' and Silversmiths' Work, &c.	98
"	V. Carvings in Stone, &c.	27
"	VI. Manuscripts, Book Covers, Paintings, &c.	66
"	VII. Woodwork and Papier-mâché	113
"	VIII. Musical Instruments	10
"	IX. Embroidery and Needlework	377
"	X. Pottery	1249
"	XI. Tiles	1164
"	XII. Glass	49
		<hr/>
Total		3517
		<hr/>

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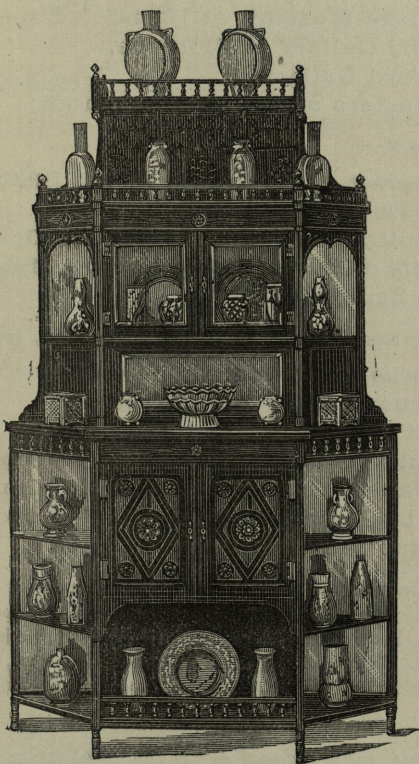
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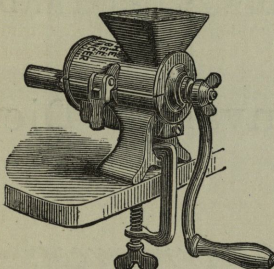
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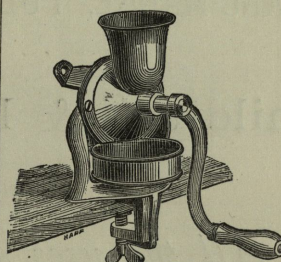
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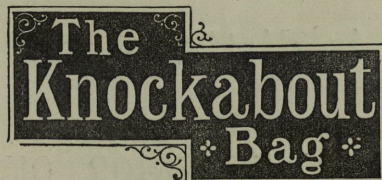
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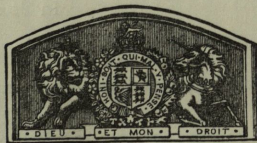
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